JUNE 1989
ISSUE NINE
AN EMAP PUBLICATION

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DM 8.50

THE One

ATARI ST
AMIGA
PC

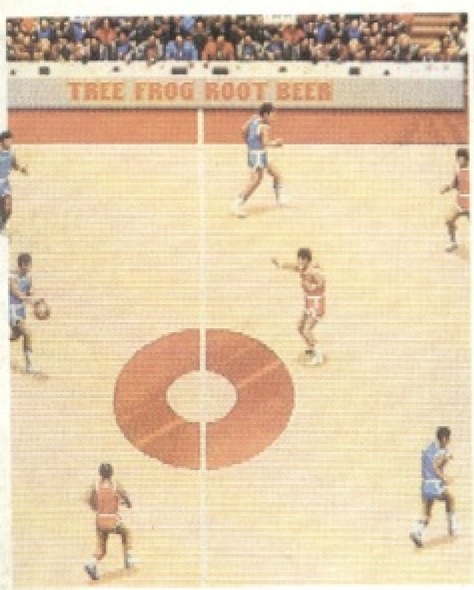
FOR 16-BIT GAMES

WEIRD DREAMS ARE MADE OF THIS



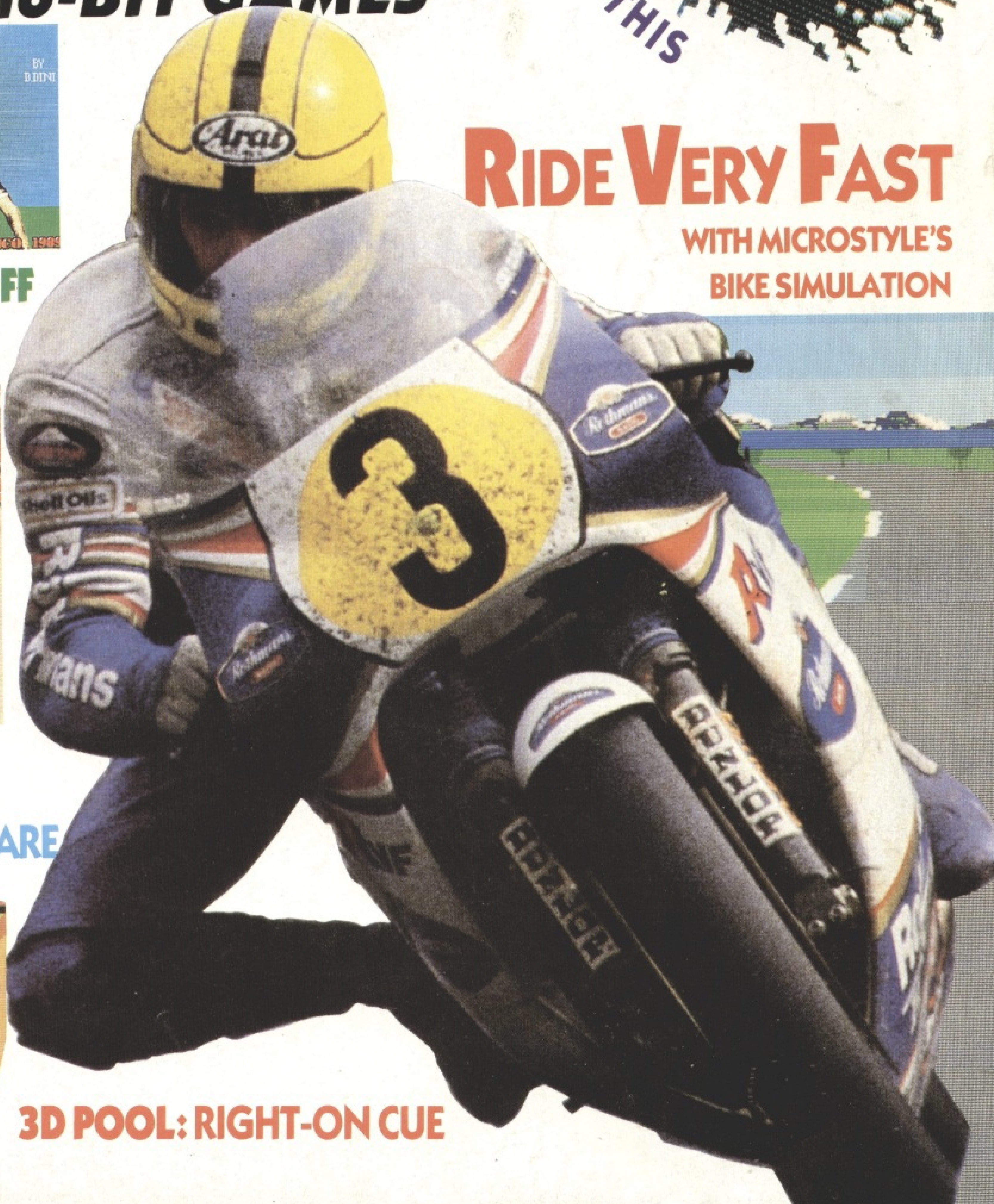


ANCO'S KICK OFF GETS A RESULT



ONE ON ONE WITH CINEMAWARE

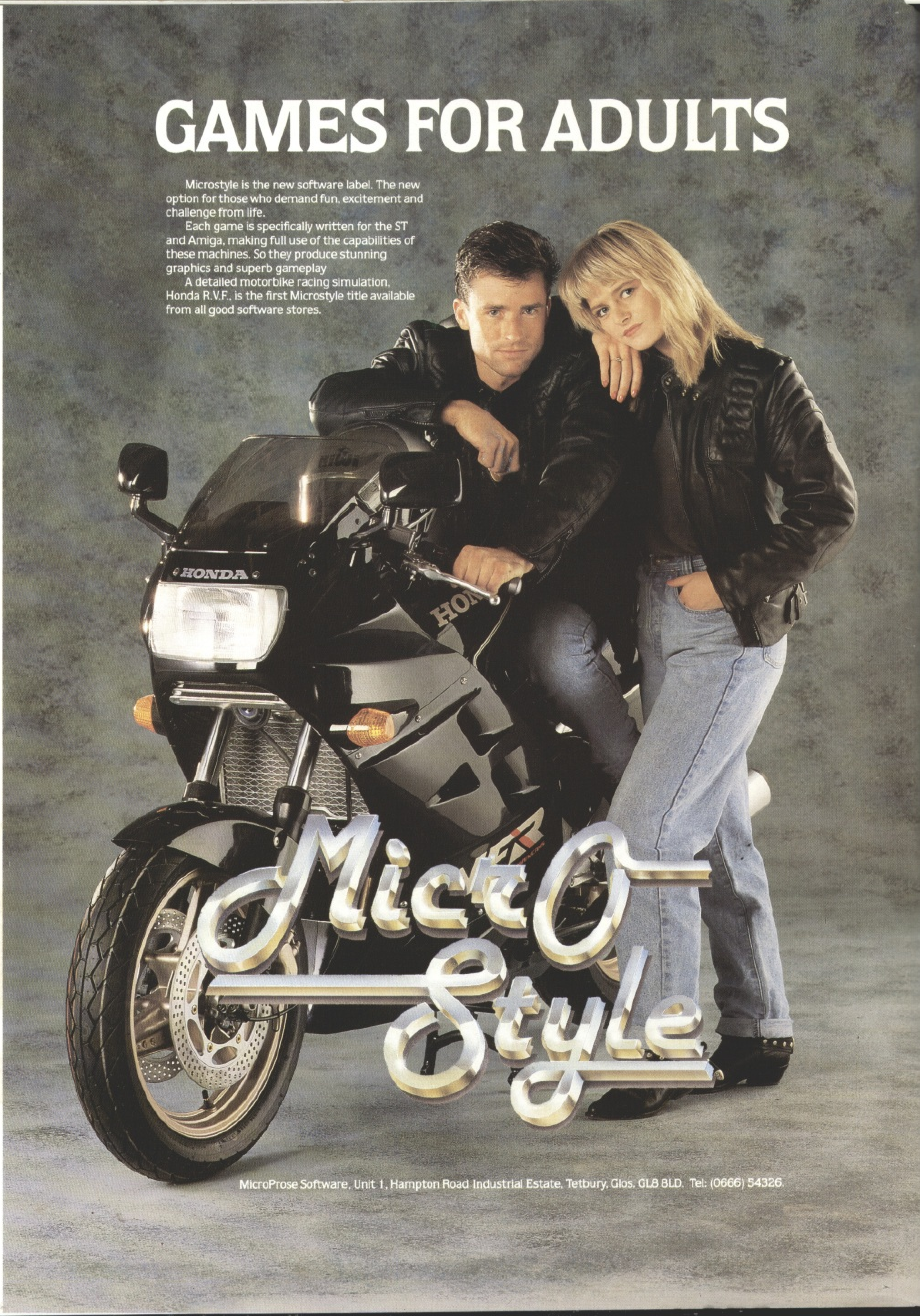




RIDE VERY FAST

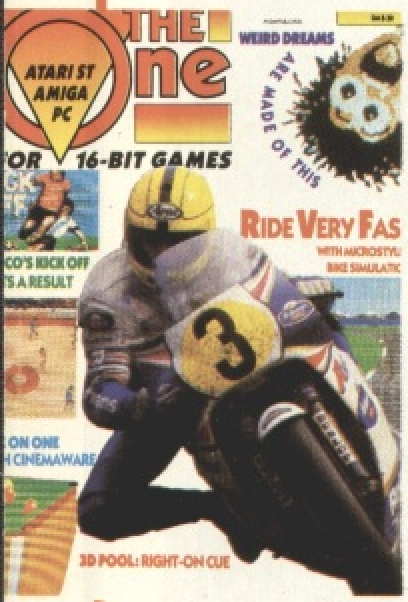
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CONT



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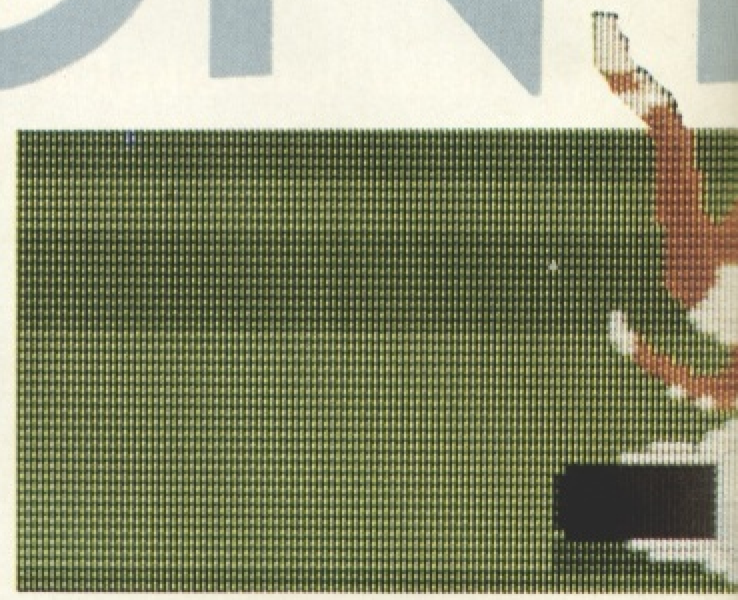
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Back Issues: EMAP Frontline Ltd, 1 Lincoln Court, Peterborough PE1 2RP

A Big Ten Four To: Phil Masters for the cover motorcycle, and Electrocoin's John Stergides without whose help the arcades section would never have come together.

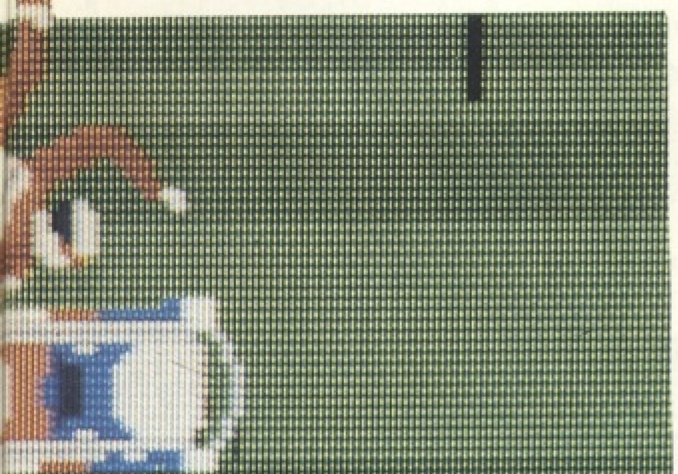


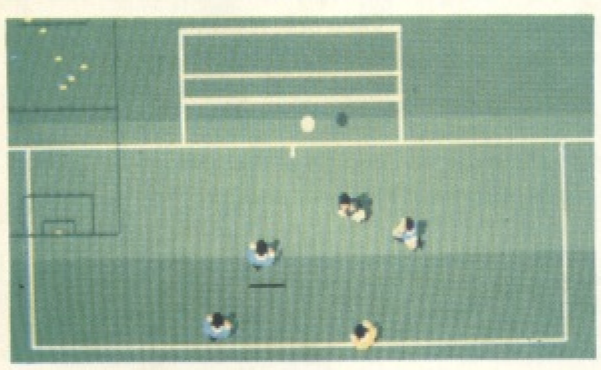




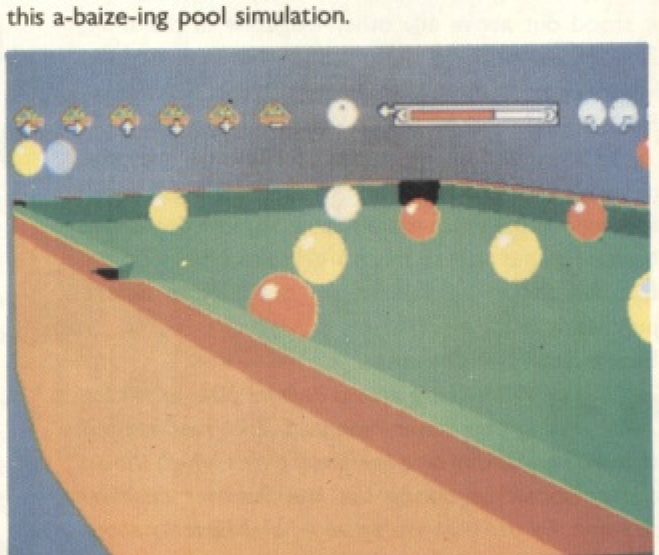


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THE ONE'S GUIDE TO PRICE, RELEASE DATE AND EVERYTHING

You may be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to convey the 'feel' of the game in question. At the end of each review there are opinions highlighting any good and bad points, prices, release dates, and ratings where possible. There's always something there for you, no matter what machine you choose to get your kicks with – at best a review, and at worst a highly detailed preview. And if your version isn't rated, an update will follow where appropriate. And now. a brief resume of the percentages and what they describe ...

GRAPHICS Not necessarily related to how colourful or well drawn they are, but how well they add to the overall effect.
SOUND Again, this doesn't necessarily relate to either the quantity or indeed quality of sound, but how well it is used.
PLAYABILITY How does the game feel? Or how well the execution matches the concept.
VALUE Essentially a reflection of lasting interest – how much game you get for your money.
OVERALL Last and definitely not least, this quick point of reference is a summary of the preceding ratings.

REVIEWER ROUND-UP

GARY PENN

Delighting in the different, Mr Popular sent **Weird Dreams** and **Rick Dangerous** straight to the top of his charts this month.

CIARÁN BRENNAN

Fortunately Ciarán's gameplaying talents aren't as limited as his hairline. Games which got him tearing his hair out this month included **Honda RVF 750** and **Rick Dangerous.**

PAUL BOUGHTON

A many of many game styles, Pee Bee finds Nirvana with **3D Pool** and **Weird Dreams.**.

BRIAN NESBITT

the recent sunny spell went straight to our Bri's head, causing him to run naked down Barnet high street singing a happy-go-lucky rendition of Cliff Richard's Summer Holiday. Luckily the local constabulary saw the funny side and were good enough to allow him to use his brother's ST while he awaits trial.

GARY WHITTA

Mr Cheerful usually floats around with his head in the clouds, so what else would catch his fancy this month but the **Falcon Mission Disk.**

PAUL PRESLEY

The new office powerhouse only likes role playing games ... and football games and shoot 'em ups and flight sims and beat 'em ups ... Mr Selective's fave twosome this month are **Kick Off** and **Demon's Winter.**

ADVERTISERS INDEX

LETTERS

LETTERS, The One, Priory Court, 30-32 Farringdon Lane, London ECIR 3AU.

DOUBLE DECKER

Dear Sir,
I am writing about the picture of Carol Decker on your demos page of **The One.** Please is there any way at all I could get a copy of it? Could you let me know what the demo is called and where I could get hold of it. Apart from Buying a modem I would pay almost anything for this demo as I am a big T'Pau fan.

Carl Duddle, Preston, Lancashire.

The artist responsible was System 3's graphic supremo Paul Docherty, who produced the picture exclusively for Compunet, so unfortunately it's not available via conventional PD libraries. If you're THAT desperate for a copy, Compunet may be able to help. Write to the on-line PD people at Unit 26, Sheraton Business Centre, Wadsworth Road, Pinner, Middlesex UB6 7JB.

MULTIFACE MISERY

Dear The One,
I am writing to you about the Multiface ST. I ordered one of these and waited for it to come, and when it arrived I opened the box to be greeted by a little blue box.

I plugged in the Multiface and switched on the computer. So far so good. I had already read the anorexic instructions so I knew what I was doing, but when I pressed the magic button nothing happened. This £50 wonder machine did not do a thing, so I sent it back and Romantic Robot replaced it.

The new one worked to a certain degree (it showed me a menu), but after three days of trying I did not manage to make a back-up copy of any of my games and I didn't even manage to save a single screen.

I sent it back and Romantic Robot sent me a new one with a letter saying that the Multiface enclosed was Version 2 and should now work, but it didn't.

Could you please tell me if either the Multiface ST is no good, or am I doing something wrong?

Horness Spencer, Redditch, Worcs.

*You and us both mate! Here at **The One** we also decided to try out Romantic Robot's little box of tricks, thinking that it would make our lives a little easier by saving screens to disks for photography purposes. Being familiar with RR's similar gadget for the Spectrum, we expected the new machine to simply save out screens and allow the game to continue – no such luck. When we did manage to save a screen, the game invariably crashed – and to add insult to injury, the saved pictue could only be reloaded through an art package! Romantic Robot has included a disclaimer with its product saying that it won't work with 100% of software – at at the time of going to press, we had yet to find a single commercial program which the little blue box could handle without a hitch.*

THE FASTEST CHIP IN THE WEST?

Dear The One,
Could you please clear up a few queries I have about my ST and Amiga? When I play games on the two machines they differ in several departments, for example:

1. Amiga scrolling on certain games is smoother.
2. Amiga games run faster.
3. Amiga sound is more pleasing on the ear.

I know why the sound is better, but could you please tell me why two computers with the same processors seem to run at different speeds, and what is it about the Amiga that allows for generally smoother scrolling and faster sprite movement?

Daniel Flook, Strood, Gloucestershire.

We asked The Bitmap Brothers' Amiga programmer Mike Montgomery for the answers and he was quick to provide them. On your first point, the Amiga is equpped with a hardware scroll facility which means while the ST has to be taught how to scroll by its software, the Amiga has this knowledge built in from the outset, so it's capable of doing the job more smoothly. Despite the fact that the ST's CPU is actually faster than the Amiga's, the fundamental difference in speeds is all down to the Amiga's legendary Blitter chip. The Blitter is a kind of super-processor that's used for large time-consuming tasks (such as computing the movements of an end-level guardian), thus leaving the rest of the computer free to get on with other jobs. Simple really.

SUPER SMASHING LOVELY!

Dear The One,
I would like to congratulate you on the most superb cover I have ever seen on a magazine. I am referring to the May issue of **The One.** I walked into my newsagents and it immediately caught my eye. It stood out above any other magazine in the shop. Brilliant, well done! Also congratulations on the superb mag, I especially like the News, Previews, Reviews and most of all the Work In Progress.

Have you got any more plans for another playable demo disk? I, and many others like me, don't mind forking out the extra money for a playable demo disk because games cost so much and I think it's important that we should be able to try out a game before purchasing it.

Steve Stairs, Northants.

While there are no definite plans as yet for further cover-mounted disks, rest assured that we're working on a few small treats which should appear sometime during the late Summer or early Autumn. By the way, we agree wholeheartedly about the cover.

BYDO BOTHER

Dear Sir,
I am in despair. I recently purchased **R-Type** for my Amiga which I find enjoyable to play and addictive. The problem is I can't get past Level Three and no amount of trying has got me anywhere.

In your April issue you printed tips on how to gain extra credits as well as invulnerability to aliens. How is this possible?

Owen Chambers, Clapham, London.

*You couldn't have asked at a better time Owen. This month **R-Type** gets a full going-over in the Player's Guide, with special attention paid to the particularly nasty Level Three. Not only that, but we offer you the Amiga equivalent of the ST cheat mode printed in April. If that doesn't help you, nothing will.*

RU18?

Dear Sir,
It is interesting to see the release of film tie-ins such as **RoboCop** and **Red Heat** on the computer games market. It seems strange to me, considering that both these films received an 18 certificate, that they should have even been considered for conversion. Presumably the majority of games-players are under 18, and therefore are not permitted to watch the films on which these games are based.

I am not, however trying to sound like my local (Conservative) MP (as far as I'm concerned **RoboCop** was just harmless fun), but perhaps software publishers should bear in mind that they may be encouraging people to watch videos that they shouldn't see until they're 18.

Gordon Anderson, Causewayhead, Stirling.

*A good point, Gordon, but is it really necessary to see a film before playing the game in order to get full enjoyment out of it? Although **RoboCop** is a licensed title, it stands up just as well as a game in its own right and doesn't depend on the film to enhance it. In any case, 'games of the film' are usually released before the video version makes it to the shops, so although the temptation to see the movie is there, it's just not possible.*

DOUBLE TROUBLE

Dear The One,
My brother and I recently decided to buy a game for our Atari ST. Having read your review of **Speedball** (90%) I wanted to get it very much, but my brother (David) wanted **Double Dragon.** In your review you said it wasn't worth the £19.99, but my brother won out and we bought **Double Dragon.**

Anyway I finished it on my first go, which left no incentive to play any more. So will you please answer my letter and tell my brother we should have bought **Speedball**?

James Stephens, South Wirral.

*David, you should have bought **Speedball.***

NEWS

● *Microprose gets three birds in the hand!*
● *Crammond's Sentinel watches over PC!*
● *Simulation king switches to 'Green' philosophy!*
● *New labels for adults and specialists!*

'PROSE PULLS THE BIRDS

NOT 'ALF! Simulation specialist MicroProse has bought Telecomsoft's three labels, Firebird, Rainbird and budget label Silverbird, which means that a whole host of super software which has been lying around itching to be released will now appear in the coming months.

First up are the simulation with balls, **3D Pool** (reviewed on page 74), Probe's three-load arcade romp **Savage** and the Amiga conversion of Taito's vertically scrolling shoot 'em up **Flying Shark.** All three should be on your local soft-shelf now, the latter pair priced at £24.99.

Joining them in June are **Rick Dangerous** (reviewed on page 66), **Weird Dreams** (reviewed on page 78), and two old favourites for the PC, the long overdue incarnation of Geoff Crammond's **The Sentinel** and **Spacecutter Plus,** a tweaked version of Mike Singleton's **Whirligig** (reviewed in Issue One) – both at £24.99.

On the ST and Amiga in July at £24.99 apiece are Irem's cutesy shoot 'em up, **Mr Heli,** and the long-awaited **Verminator.** The latter is set in a tree with 250 detailed locations. You play the part of a Verminator, employed by the Tree Council to destroy vermin. Cash is earned and used to buy better equipment. Should you fall on hard times, you can always borrow the necessary readies or equipment from the mob – although their wares are as dodgy as their means of collecting bad debts.

Two more PC 'updates' are also scheduled for July: **Starglider II,** Argonaut's filled 3D sequel to Jez San's super-seller, and an EGA-compatible version of David Braben's **Virus,** both at £24.99.

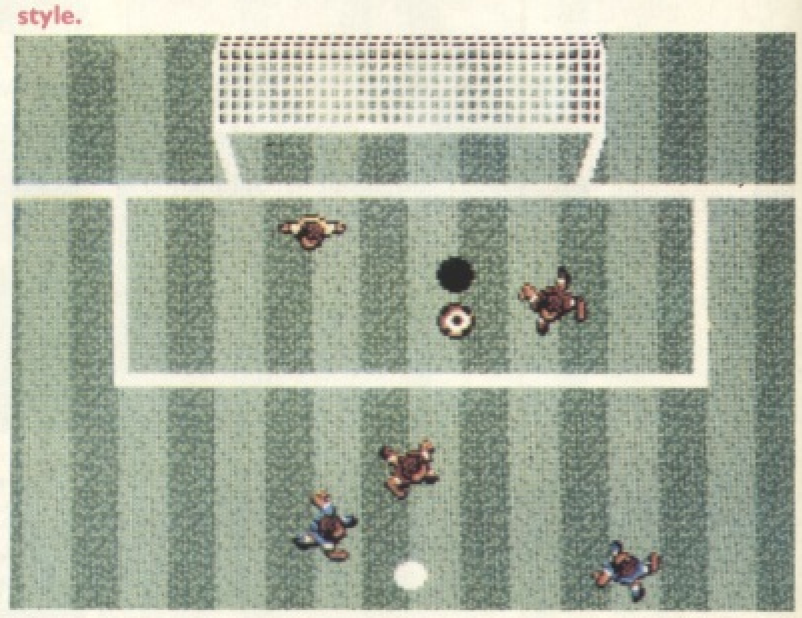
August will see the appearance of a conversion of Sega's console success, **Action Fighter.** The four blast-filled levels of vertically scrolling action, comprising a mixture of game styles from **Spy Hunter** to **Xevious,** is being brought to the ST, Amiga and PC by the **Rick Dangerous** team, Core.

In a less Occidental vein, September should see the release of **Oriental Games,** featuring four different styles of fighting fun (Kung Fu, Hollywood Rules, Sumo Wrestling and Kendo) contested against 24 opponents.

Also due out in September are Graftgold's near arcade-perfect conversions of Taito's **Rainbow Islands** (see WIP in Issue Six). Details are vague however on the status of Paul Shirley's shoot 'em up **Quartz** (as it is tentatively being called), David Braben's **Elite II,** Geoff Crammond's **Stunt Car Racer,** a 3D game from Graftgold's Dominic Robinson and Realtime's **Tank Command.**

More certain and imminent though is the PC version of **Carrier Command,** complete with beefed-up strategy.

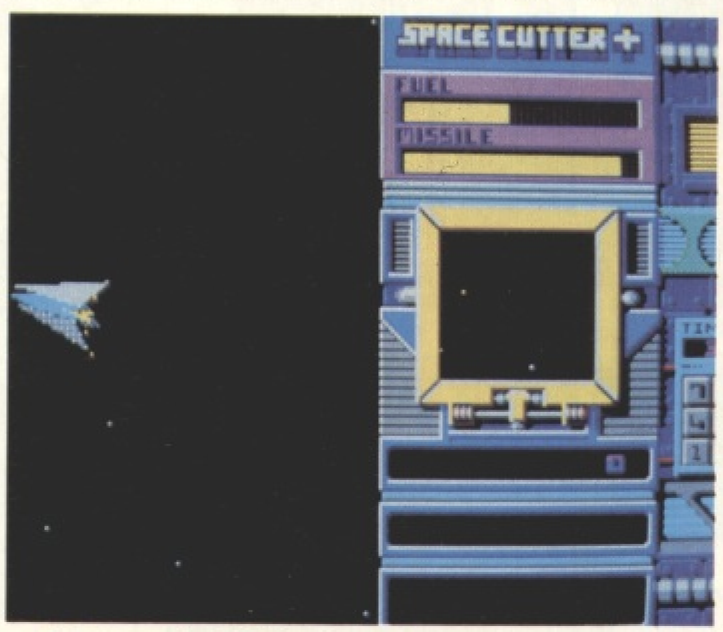
Not content with acquiring the new labels, Microprose has also launched two new labels of its own. According to the 'prose, MicroStyle "deals with action subjects, but with a depth that's staggering. It's the first designer software label." The second label, MicroStatus hopes to stretch the capabilities of the home computers –



Microprose Soccer: 16-bit footie action - including weather and action replays. All in a Sensible style.



Colourful scrolling action for 16-bit owners, as Probe's Savage **hits the streets.**



The PC hits the space-lanes in Mike Singleton's Spacecutter Plus.



ALIVE AND KICKING

US Gold's conversion of Irem's kick-ass coin-op Vigilante **is at last ready for release. The release date had to be suspended in order for several gameplay tweaks and improvements to be incorporated by Emerald Software. There'll be beat 'em up fun for everyone (well, ST and Amiga owners anyway) this June.**

●*Graftgold reaches the end of the Rainbow!*
● *IBM-compatibles catch Virus!*



Absorbing action for owners of IBM-compatibles in Firebird's PC versions of The Sentinel.





"computer games have just grown up," claims the company.

MicroStyle's first releases include the bike simulation **Honda RVF 750** (reviewed page 39) and conversions in June of the Bally Midway coin-op **Xenophobe** (a horizontally scrolling split-screen shoot 'em up which has you destroying alien life forms).

Best news of all though is a game based on the near-legendary **Greenpeace.** Entitled **Rainbow Warrior,** it brings you into contact with several environmental issues that form the core aims of Greepeace.

You play the part of a Greenpeace supporter, determined to protect wildlife and stop pollution. **Rainbow Warrior** is being programmed by Greenpeace supporters and is scheduled for a simultaneous release with a Greenpeace compilation album (both game and album will feature the same artwork).

On the MicroStatus front there's Incentive's **Dark Side** (reviewed page 63) and its 'sequel' **Total Eclipse.** And from Pete Cooke, the acclaimed author of **Tau Ceti** and **Academy,** there's **Tower Of Babel,** a puzzle game presented in filled 3D, due out on ST in July and Amiga and PC in August.

But what of Microprose itself? A host of product is planned for this year, including the 16-bit versions of Sensible Software's **Microprose Soccer,** converted by the Electronic Pencil Company (remember **Zoids**?).

Already available on ST and PC, **Gunship** is finally scheduled for an Amiga release. The flight and fight simulator featuring the US Army's AH-64A Apache should be out now.

Other games to watch out for in the not-too-distant future include **Rat Pack** (a pseudo-sequel to **Airborne Ranger**), the submarine simulator **Red Storm Rising** (based on the soon-to-be-filmed Tom Clancy book of the same name), yet another aircraft simulator, **F-15 II,** and Arnold Hendrick's tank simulator **M1 Tank** (Hendrick was the man behind the hugely successful **F-19 Stealth Fighter**).

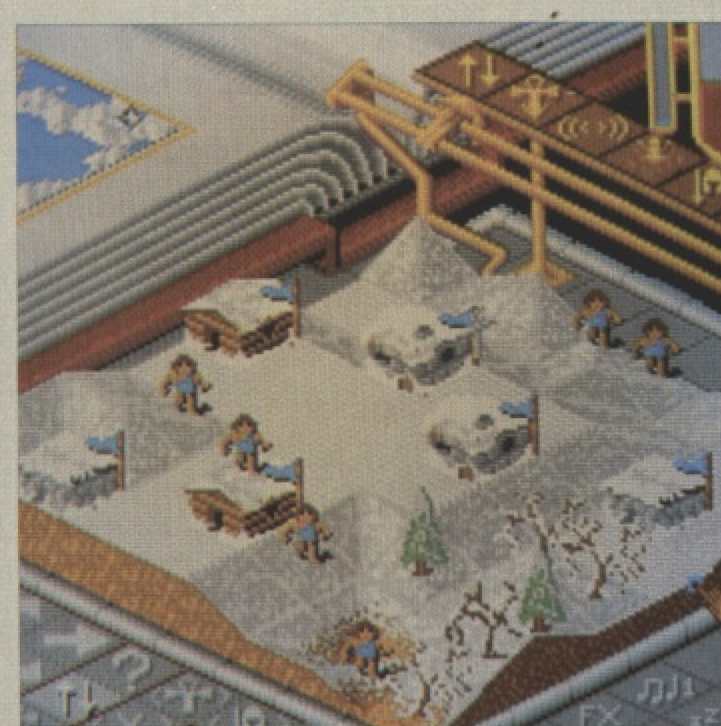
TOP TEN

(Month Ending May '89)

AMIGA

Pos	Last	Title
1	NE	POPULOUS (Electronic Arts)
2	1	R-TYPE (Electric Dreams)
3	NE	BALANCE OF POWER (Mindscape)
4	7	KRISTAL (Addictive)
5	3	SWORD OF SODAN (Discovery)
6	NE	BLOOD MONEY (Psygnosis)
7	2	FALCON (Spectrum Holobyte/Mirrorsoft)
8	NE	THE DUEL–TEST DRIVE II (Accolade)
9	NE	WAR IN MIDDLE EARTH (Melbourne House)
10	NE	TV SPORTS FOOTBALL (Cinemaware/Mirrorsoft)

Compiled exclusively for The One by SOFTWARE CIRCUS LTD, The Plaza On Oxford Street, 120 Oxford Street, LONDON W1N 9DP. Tel: 01 436 2811.



EA's Populous **shoots straight to the top – divine intervention perhaps?**



ON YER BIKE

Motorbike scrambling fans have had little to shout about, apart from perhaps from the ageing Kickstart II. **That however is about to change thanks to Gremlin's latest,** Super Scramble Simulator. **Fifteen courses allow spectacular stunts over cars, lorries and buses to be performed. ST and Amiga versions will be priced at £19.99.**



THE WATCHMAN COMETH

Last month's **Watchmen** feature evoked a flood of response, not least of which was a low-key phone call from one half of the creative duo behind the incredible graphic novel. Dave Gibbons (for it was he) was just a little peeved to find that he hadn't received even the slightest mention.

After little more than half hour's frantic apologising, the man behind some of the finest comic artwork of the last decade finally agreed not to send Rorshach around to break our fingers – but only after we agreed to let him come around and draw some pictures with our Amiga (watch out for the results in a forthcoming issue).

On the subject of the film, Dave was very enthusiastic about Sam Hamm's first draft script – but was even more enthusiastic about the choice of director: "When I heard Terry Gilliam's name I thought – YEAH, this is going to be my kind of film!"

Dave is currently collaborating with Frank Miller (of **Dark Knight** fame) on **Liberty** – a series of four 32-page full-colour comics to be published in the States in November. Other projects in the pipeline include a new **Rogue Trooper** story and a 150-page **Superman/Batman** comic for DC – but don't expect any of the distinctive Gibbons illustration style in either of these as Dave is writing the scripts and leaving the artwork to others.



THE REAL THING

The Real Ghostbusters, **Activision's second** Ghostbusters-related licence of the spin-off cartoon series, comic and little-known Data East coin-op is available now on the ST and Amiga. The eight-way scrolling shoot 'em up sees the intrepid ghoul catchers up against an army of spooks, staff-wielding druids and the ubiquitous slimers. The asking prices are £19.99 for the ST version and £24.99 for the Amiga.

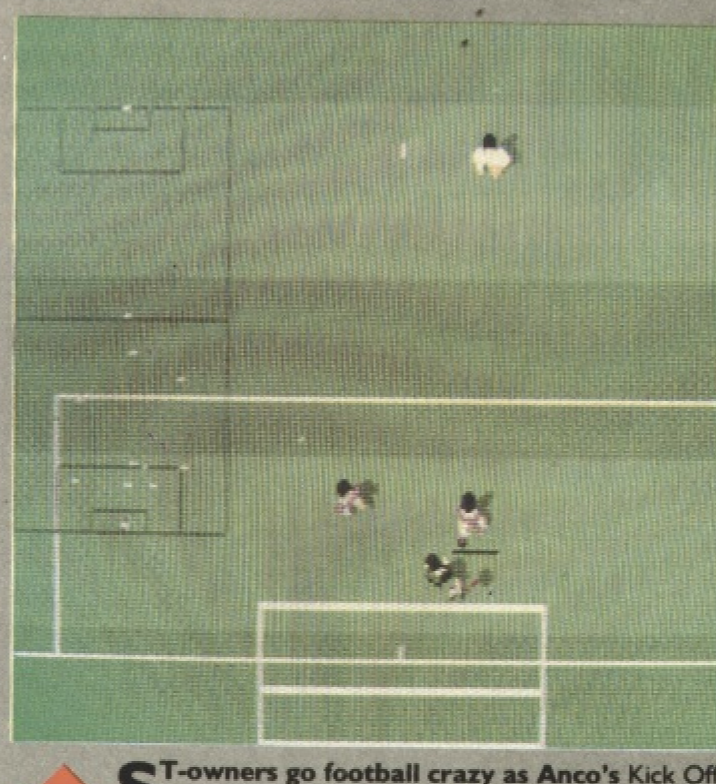
TOP TEN

(Month Ending May '89)

ST

1	NE	POPULOUS (Electronic Arts)
2	1	F-16 COMBAT PILOT (Digital Integration)
3	6	KING'S QUEST TRIPLE PACK (Sierra/Activision)
4	2	WAR IN MIDDLE EARTH (Melbourne House)
5	NE	KICK OFF (Anco)
6	NE	DUNGEON MASTER EDITOR (Softex)
7	NE	STEVE DAVIS WORLD SNOOKER (CDS)
8	NE	FOOTBALL MANAGER EXPANSION (Addictive)
9	NE	POLICE QUEST 2 (Sierra/Activision)
10	NE	R-TYPE (Electric Dreams)

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ST-owners go football crazy as Anco's Kick Off dribbles in to Number Five.

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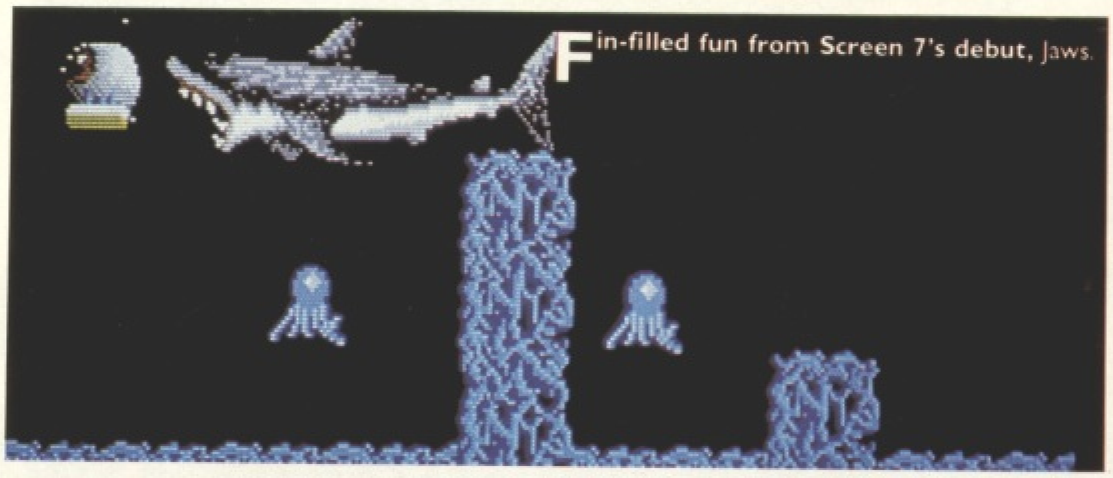
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NEWS

- *Seventies shark reappears!*
- *Construction time again!*



Fin-filled fun from Screen 7's debut, Jaws.

SEVENTH HEAVEN

Fledgling software publisher Screen 7 (from the Martech stable) already has a full release scheduled for the next few months, comprising both original and licensed titles. Its first release is an interpretation of Steven Spielberg's classic marine horror, **Jaws.**

Due for release next month on ST, Amiga and PC, the game simulates the section of the movie where police chief Brody teams up with a shark hunter and takes to the ocean to hunt down the killer fish.

Next on the list is **Steigar,** a horizontally-scrolling shoot 'em up in the **Silkworm** mould. Joystick-wrecking action is promised for the beginning of July across all three formats.

Perhaps the most promising of Screen 7's initial line-up is **High Steel** (formerly titled **Erektor,** and then **Hard Hat Zone**), an arcade extravaganza in the same style as the classic Mario and Luigi games.

Set on a cartoon-style building site, **High Steel** casts you as a jolly building contractor with the task of taking bricks and girders and converting them into skyscrapers. This is no ordinary building site though, as strange monsters and vicious plants conspire to keep your feet on the ground.

Work is due to begin on the **High Steel** site in late July, on ST and Amiga only.



Construction chuckles against a New York skyline in High Steel.



Plenty of scrolling chopper action in Steigar.

NO LOVE LOST



Zaxxon fans are in for a treat next month when Gremlin releases **Hostile All Terrain Encounter,** a contemporary version of the ageing coin-op classic. **H.A.T.E.** comprises 30 levels of diagonally scrolling 3D shoot 'em up, complete with power-up tokens and 'intelligent' alien adversaries. Both ST and Amiga versions will cost £19.99.

TOP TEN

(Month Ending May '89)

IBM PC AND COMPATIBLES

Position	Last month	Title
1	4	F-16 COMBAT PILOT (Digital Integration)
2	NE	THE DUEL – TEST DRIVE II (Accolade)
3	10	POLICE QUEST 2 (Sierra/Activision)
4	NE	SPACE QUEST 3 (Sierra/Activision)
5	NE	KING'S QUEST TRIPLE PACK (Sierra/Activision)
6	6	F-19 STEALTH FIGHTER (Microprose)
7	NE	688 ATTACK SUB (Electronic Arts)
8	1	JET FIGHTER (Velocity/Paperlogic)
9	NE	BATTLETECH (Infocom)
10	3	LEISURE SUIT LARRY 2 (Sierra/Activision)

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Accolade's Test Drive II **speeds past the pack to reach the Number Two slot.**

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NEWS

- *Metal Monster joins Holobyte stable*
- *Tank attack to begin by Christmas*

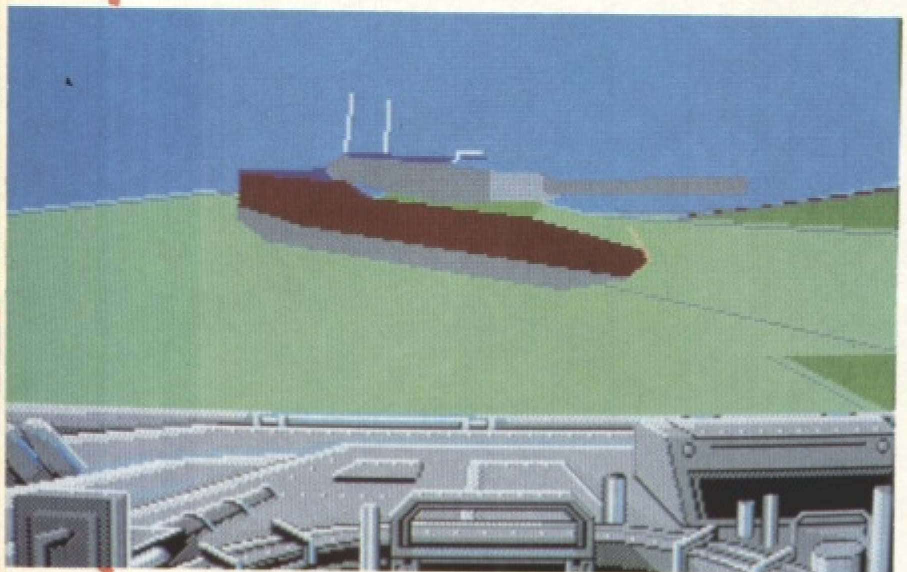
SPECTRUM HOLOBYTE MAKES TRACKS



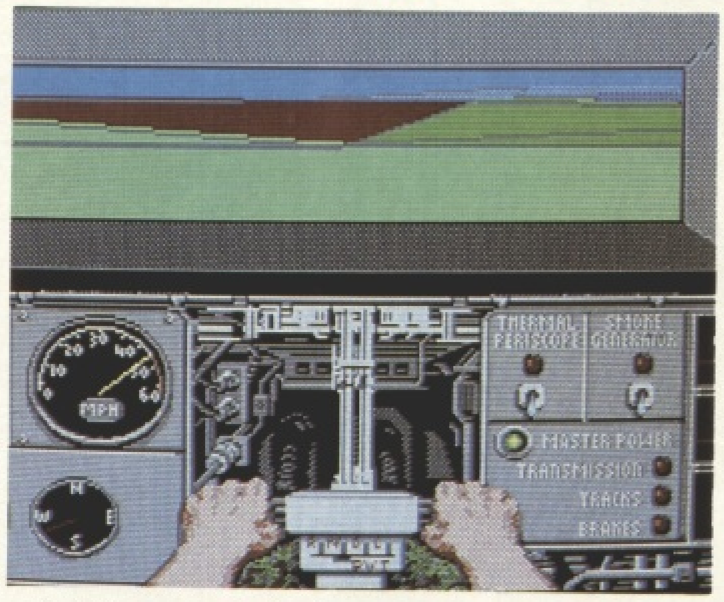
Falcon producer Spectrum HoloByte's latest project is **Tank,** a simulation of the US Army's number one ground weapon, the MI Abrams battlefield tank. The PC version (shown here) is first on the development roster, and will have you playing the role of each individual crew member.

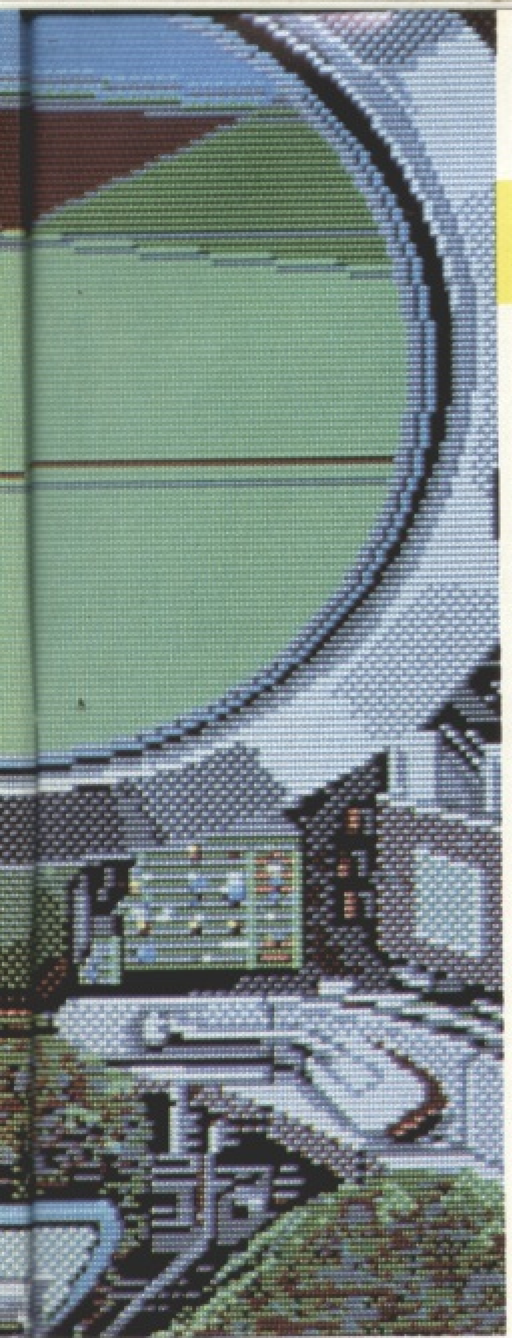
Once again filled vectors are the order of the day, with the lie of the land and weather factors affecting the machine's performance.

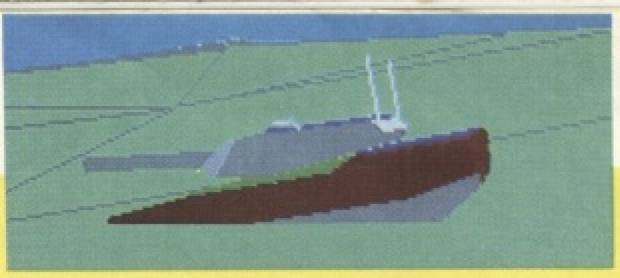
Due out on the PC in Autumn and on ST and Amiga around Christmas, **Tank** faces competition from three similar simulations – Microprose's **MI,** Electronic Arts' **Abrams Battle Tank** and Accolade's **Steel Thunder.**



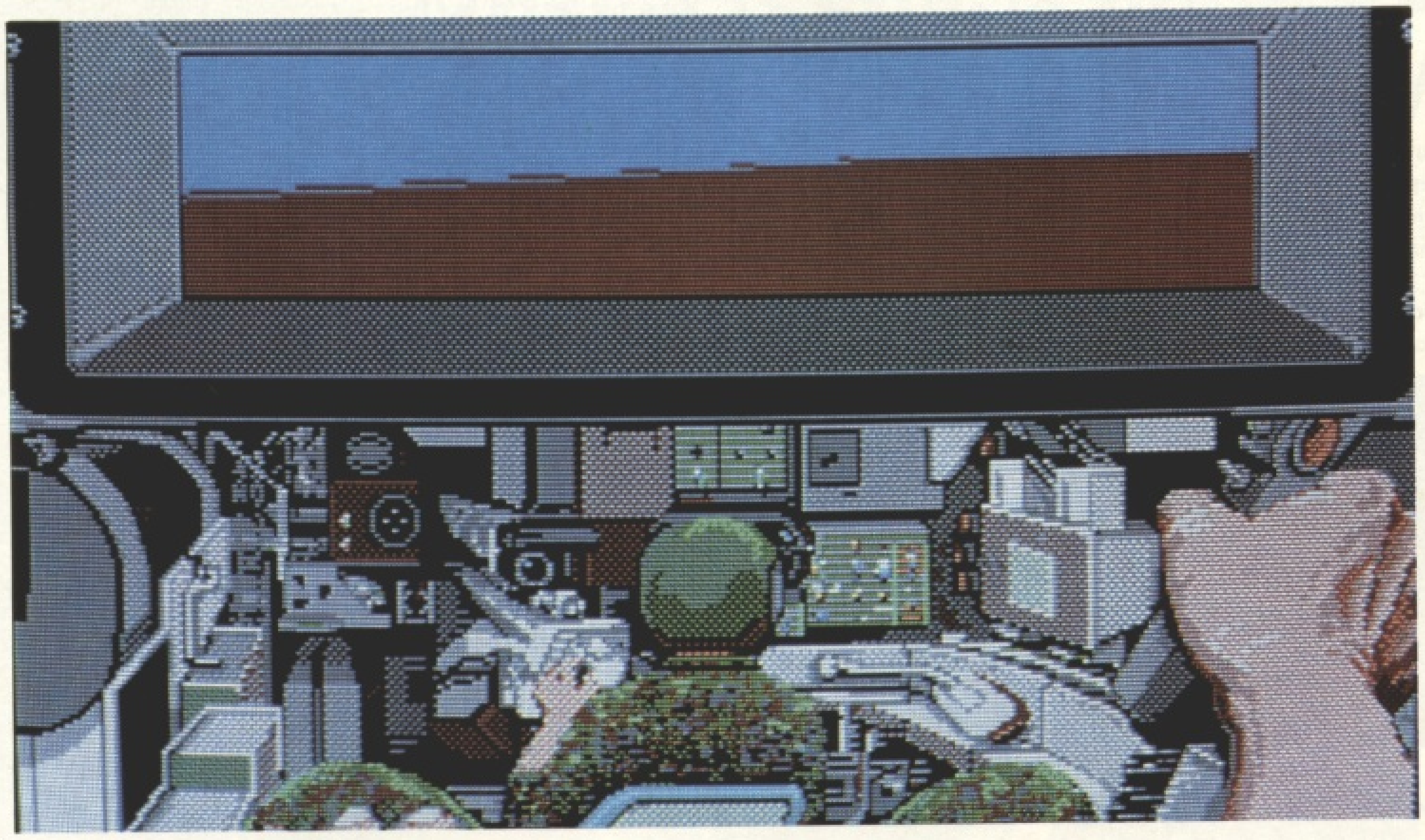
Tank trundles along a contoured landscape – in fact it's all too easy to lose sight of yourself should you drive down a valley or over a hill.





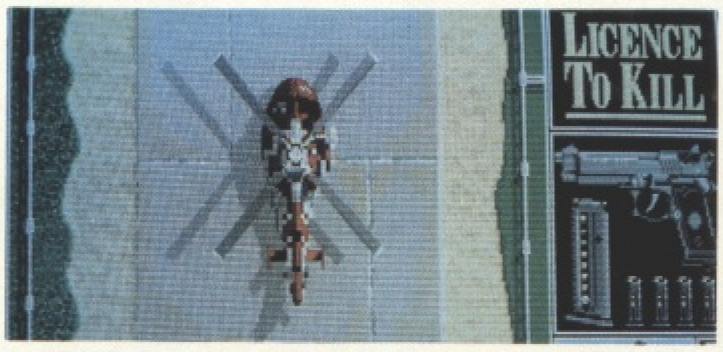


The gunner may have all these devastating-looking weapons at his command, but he can't use any of them as the combat data has yet to be incorporated.



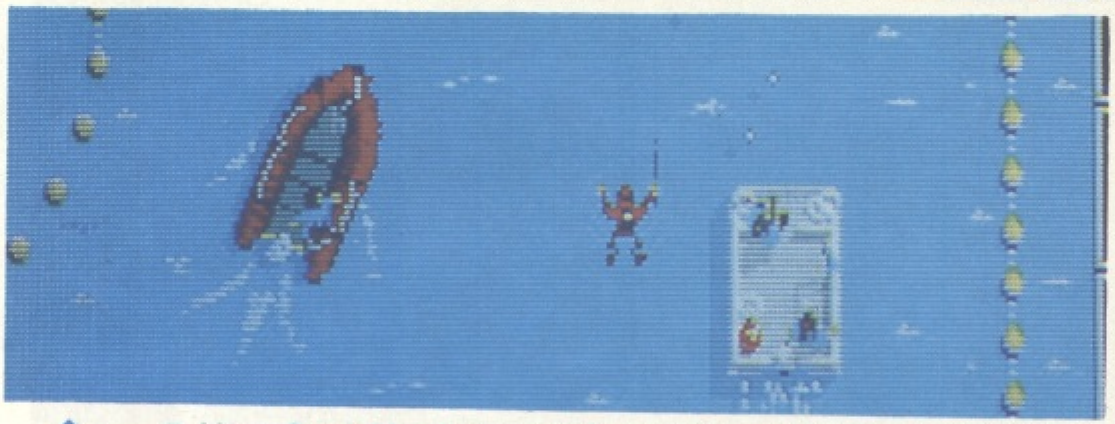
NEWS

DOMARK EARNS A LICENCE



We may not be guaranteed good weather every year, but one thing which can be predicted is the appearance of a new James Bond movie every second Summer.

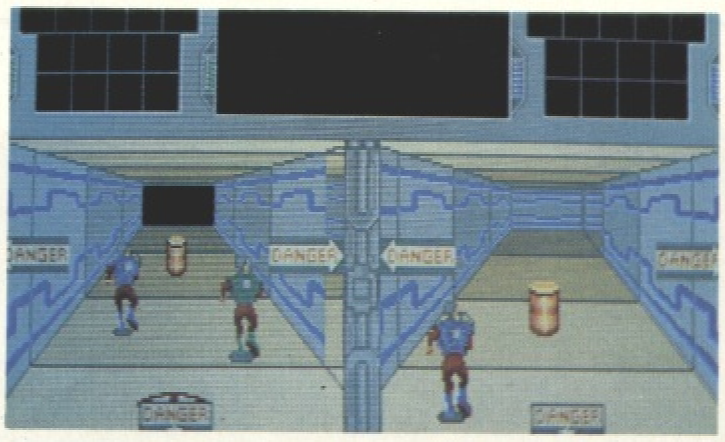
This year's offering, **Licence To Kill,** marks a departure in Bond movie/computer game licensing as the two are due to appear simultaneously.



A binary Bond rides the crest of the wave pursued by sharks, gunboats and harpoon-wielding scuba divers in Domark's forthcoming Licence To Kill.

Domark's game promises to emulate the film's most spectacular action sequences through a series of shoot 'em up subgames including a boat chase and helicopter hunt.

The film hits these shores in mid June and Domark hopes to have ST, Amiga and PC versions ready for the same time at a price of £19.99.



Two player 3D shoot 'em up action in Xybots, **set to hit 16-bit in June.**

Still with Domark, the Putney-based developer's next Tengen coin-op conversion is **Xybots,** due for release next month on the ST and Amiga. Teque's Jim Tripp (previously responsible for **Blasteroids**) is behind the conversion, and has already been working on it for around four months.

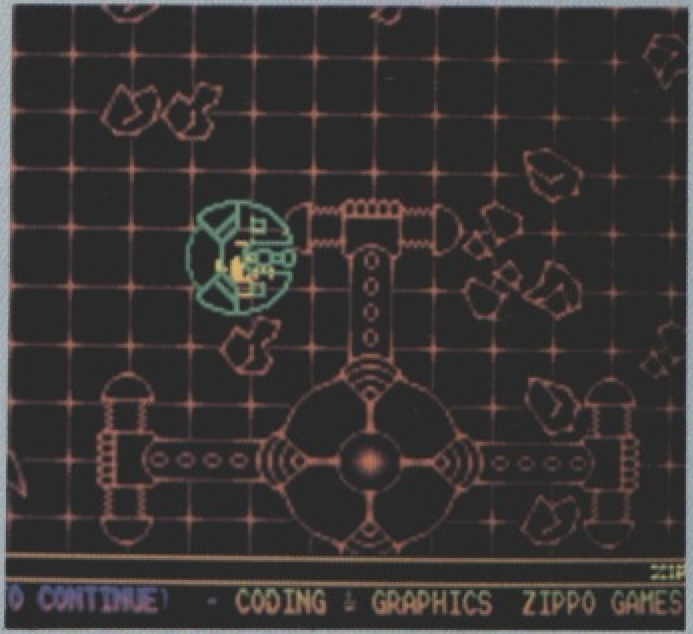
In a similar fashion to Domark's Tengen licence, **Vindicators,** the coin-op's original graphics are being used, so the end result should turn out to be quite impressive.



GET YOUR KICKS ON THE PC

The game that spawned the greatest 16-bit beat 'em up to date is at last available on the PC. Archer Maclean's International Karate, **predecessor to IK+ has taken 3 years to reach the IBM compatibles. It bears more of a resemblance to the original Commodore 64 version than the lacklustre ST conversion, but unfortunately it's CGA only.**

UPDATES



COSMIC PIRATE
Outlaw
Reviewed Issue Five, pg 24
ST

Cosmic Pirate's strength is its innovative design – something that's spoiled by this version's slow speed, especially in the simulators and when the screen get busy. But it doesn't take long to get used to, partly thanks to the impressive sound, and none of the original's gameplay features have been missed out. It's a two-disk affair, but only one swap is required.

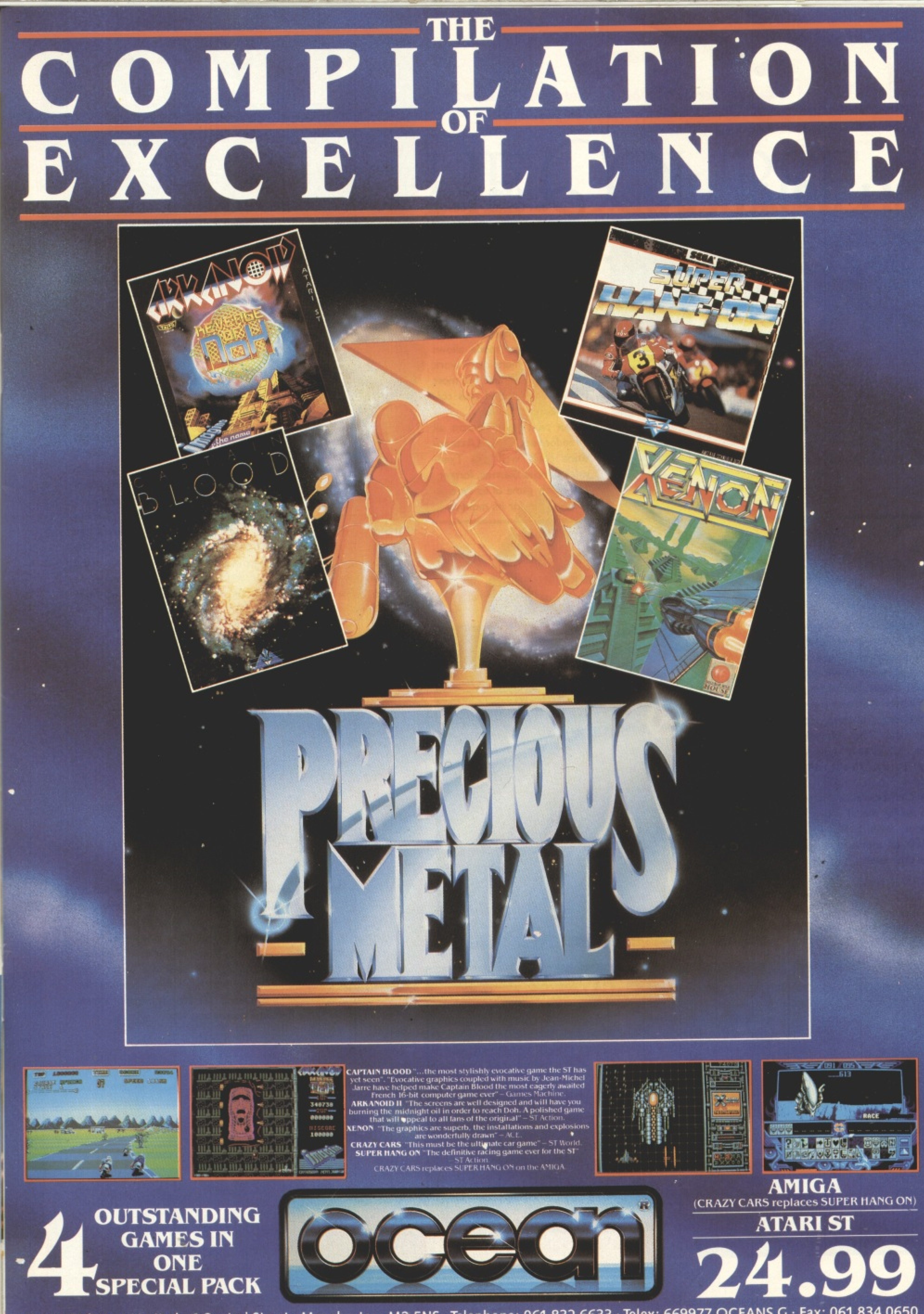
PRICE	£19.99
RELEASE DATE	Out Now
OVERALL	**82%**

POPULOUS
Electronic Arts
Reviewed Issue Seven, pg 34
ST

Surprisingly, the graphics are of a very high quality, virtually identical to the Amiga's. The feel is good and there's no loss of speed. The sound however, has been compromised, as while there's still the excellent Rob Hubbard title track and spot effects, the background wailing and chanting has been lost. Despite that, this version is every bit as impressive as its Amiga counterpart – not to be missed.

PRICE	£24.99
RELEASE DATE	Out Now
OVERALL	**95%**




THE
COMPILATION
OF
EXCELLENCE
ARKANOID
REVENGE OF DOH
ATARI ST
SUPER HANG-ON
CAPTAIN BLOOD
XENON
PRECIOUS METAL
CAPTAIN BLOOD "...the most stylishly evocative game the ST has yet seen". "Evocative graphics coupled with music by Jean-Michel Jarre have helped make Captain Blood the most eagerly awaited French 16-bit computer game ever" – Games Machine.
ARKANOID II "The screens are well designed and will have you burning the midnight oil in order to reach Doh. A polished game that will appeal to all fans of the original" – ST Action.
XENON "The graphics are superb, the installations and explosions are wonderfully drawn" – ACE.
CRAZY CARS "This must be the ultimate car game" – ST World.
SUPER HANG ON "The definitive racing game ever for the ST" – ST Action.
CRAZY CARS replaces SUPER HANG ON on the AMIGA.
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NEWS

- **German Goblins go for greatest show!**
- **Ocean bags rights to Konami killer!**

ROLL UP! ROLL UP!



Cunning stunts to amuse and amaze in Golden Goblins' Circus Attractions.

Coming soon from Golden Goblins, producer of the superlative **Grand Monster Slam,** is **Circus Attractions,** an arcade simulation of the greatest show on earth. Events promised include trampolining, juggling, tight-rope walking, knife throwing and clown jumping(!).

A two-player mode allows both performers to work together to produce the most entertaining act and thus collect the most points.

Out next month across all three formats, **Circus Attractions** could well give Tynesoft's **Circus Games,** formerly the only game of its type on 16-bit, a run for its money.

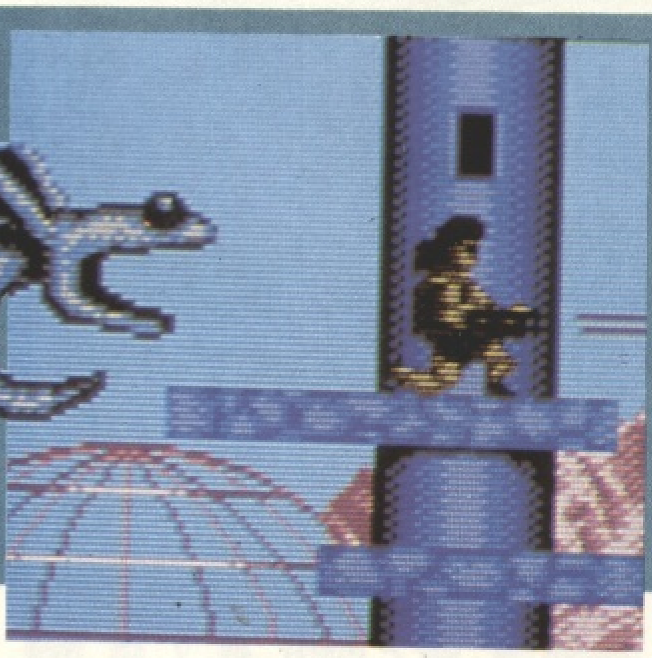
ONE GUN GOOD – TWO GUNS BETTER

Licence-hungry Ocean has gobbled up yet another hit coin-op – this time signing up Konami's two-player blaster, **Cabal.** Special FX, the team behind **Batman** and two forthcoming blasters, **Red Heat** and **The Untouchables,** is already beavering away on the 16-bit conversions.

An October release date has been set for the ST and Amiga versions, with a PC version unlikely to appear until quite some time later.



Two-player blasting fun with Konami's Cabal – scheduled to blast its way into 16-bits this autumn.



HAWKEYE

First mentioned back in Issue Five, the 16-bit conversions of Thalamus' Commodore 64 hit Hawkeye **are now nearing completion. The program is Esprit Software's debut, and promises multi-layer parallax scrolling and extra weaponry, as the eponymous hero battles through 12 levels of horizontally-scrolling shoot 'em up action. Both ST and Amiga versions should be ready for release next month at £19.99 apiece.**

UPDATES



OUTRUN
US Gold/Sega
PC

This conversion, programmed by Sega in the States, is a hell of a lot more impressive than Probe's ST and Amiga efforts. With similar sprite design, it bears a slight resemblance to the Sega Master System version, but runs at a much faster speed. All the features of the coin-op are present here – proper forks in the road to determine your route, plenty of traffic, a route map – you can even select your favourite coin-op tune at the start. Given the limitations of the PC's 'sound' chip, the renditions of the coin-op's music aren't at all bad, and lend a 'Summery' feel to the proceedings. All in all an excellent conversion – it just goes to show what can be achieved when you really try.

PRICE	£24.99
RELEASE DATE	Out Now
OVERALL	80%

GRAND MONSTER SLAM
Golden Goblins
Reviewed Issue Eight, pg 68
ST

Surprisingly, the **Grand Monster Slam** has converted to the ST very well indeed and there's little to distinguish it from its Amiga counterpart. The gameplay remains as fun and addictive as it ever was, and there's no loss of speed even when things get hectic. The sound adds to the atmosphere considerably, consisting of a hypnotic title theme (some of the best heard on the ST for a while) but it's marginally let down by the unrealistic sound of the crowd jeering. A superb sports extravaganza and a first-rate conversion too.

PRICE	£19.99
RELEASE DATE	Out Now
OVERALL	85%



NEWS

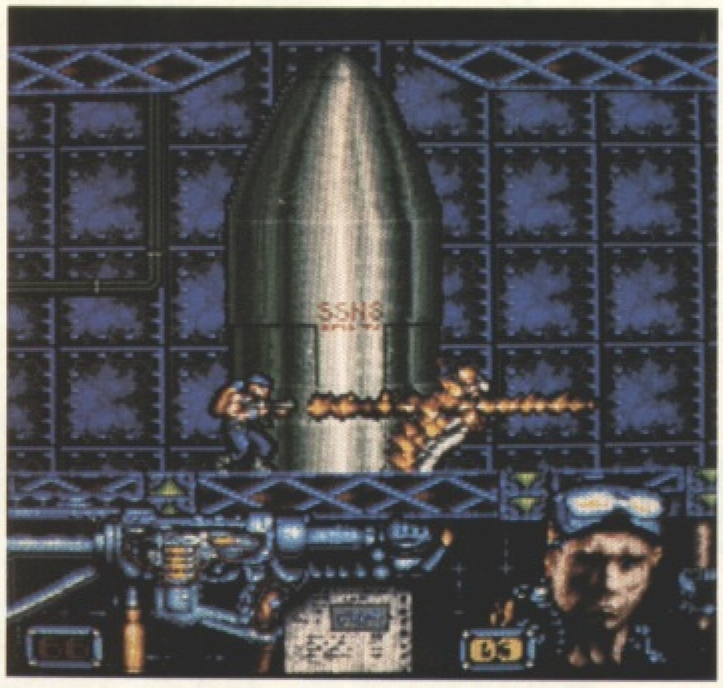
- Dinamic on the move again!
- Underwater adventure – Spanish-style!

IN THE NAVY

Slip into your rubbers and prepare to locate and destroy a nuclear submarine in Spanish software publisher Dinamic's **Navy Moves.**

The first of four sections sees you negotiating a choppy sea, avoiding enemy boats and mines in your maneouvrable dinghy. In Stage Two you dive to the depths and take on hungry sharks, followed by a giant moray eel at the end of a horizontally scrolling cavern which comprises the third section.

The final encounter takes place inside the flick screen locations of the submarine, with plenty of guards to kill with either your machine gun or flame thrower as you attempt to collect a code from the ship's computers, set a bomb and escape alive. Gripping stuff – and in case you were wondering, it's considerably better than the company's first home-grown 16-bit release **Game Over. Navy Moves** should be out now on ST, Amiga and PC, at a price of £19.95 each.



Inside the submarine the Navy Mover roasts an enemy soldier.



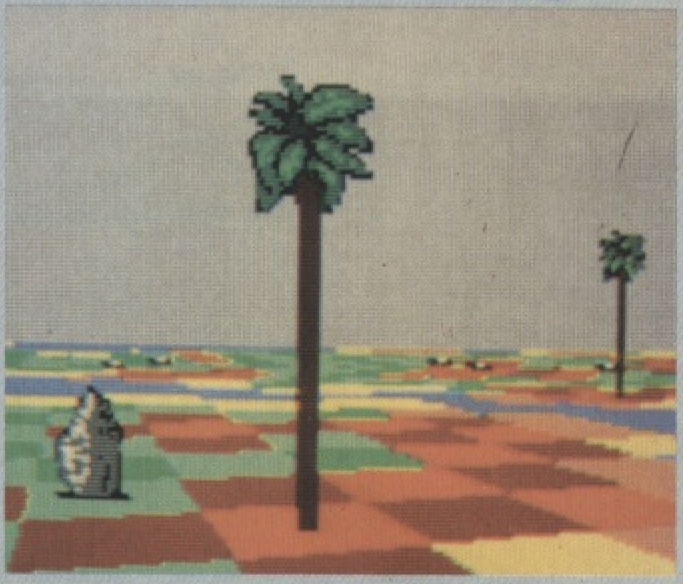
A life on the ocean wave in the first section of Navy Moves

DIRE STRAITS



Again Again's latest is **Operation Hormuz,** a fighter-based shoot 'em up in the tradition of the ageing 8-bit classic **Harrier Attack.** You can shoot dowm MiGs, bomb enemy installations and attack aircraft carriers with cannons, flares and heat-seeking missiles. It's out now at a price of £19.99.

UPDATES



ARCHIPELAGOS
Logotron
Reviewed Issue Seven, pg 58
PC

The EGA version is every bit as colourful as its ST and Amiga counterparts and the scenery moves at a tremendous rate. Definition is a little chunky, but doesn't detract from the overall effect in any way. CGA-wise, cross-hatching has been used cleverly, so while there's still no escaping the obligatory pink-and-cyan colour scheme, it's a lot easier on the eyes and every bit as playable. The few spot effects present provide sufficient atmosphere.

PRICE	£24.99
RELEASE DATE	Out Now
OVERALL	92%

AMIGA

Some gorgeous graphic effects, like the mysterious mist on the horizon and the transition from day to night and vice versa add to the **Sentinel**-like atmosphere greatly. Surprisingly though the speed of the 3D update isn't quite as smooth as expected. To make up for this slight deficiency the sound has been greatly enhanced, and the game now sports a haunting theme tune and atmospheric effects.

PRICE	£24.99
RELEASE DATE	Out Now
OVERALL	92%




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DARK
SIDE
The Dark Side. The place where the Ketars plan to take their revenge, 200 years on from Driller times. On Evath's other moon, Tricuspid, the Ketars have constructed a massive laser with the destruction of Evath being it's only function. Your task is to destroy its Energy Matrix, thus saving Evath from obliteration, by navigating the moon's surface and tunnel system and disabling the solar cells that feed Zephyr One. No simple task, yet one that is totally engrossing.
Developed for MicroStatus by Incentive, the game features solid 3D Freescape, stunning graphics and superb gameplay. The challenge awaits you on St and Amiga from good software stores under the new MicroStatus label.
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Hampton Road Industrial Estate, Tetbury,
(0666) 54326.



WORK Makin

With the imminent release of It Came From The Desert, Cinemaware is set to stamp its mark even further as the leading light in Interactive 'movie' software. Gary Penn braved the Atlantic to discover how Cinemaware did It and how the team does it in general, as well as what was left on the cutting room floor. DLights! DPaint! DSound! Roll 'em . . . Aaaaand ACTION!



Cinemaware was formed in January '86 by Bob Jacob, his wife Phyllis and John Cutter (the designer of **TV Sports Football** who's involved in the production of most of Cinemaware's wares). The company was founded with two goals in mind: to produce interactive movies and to ultimately create an individual generic style.

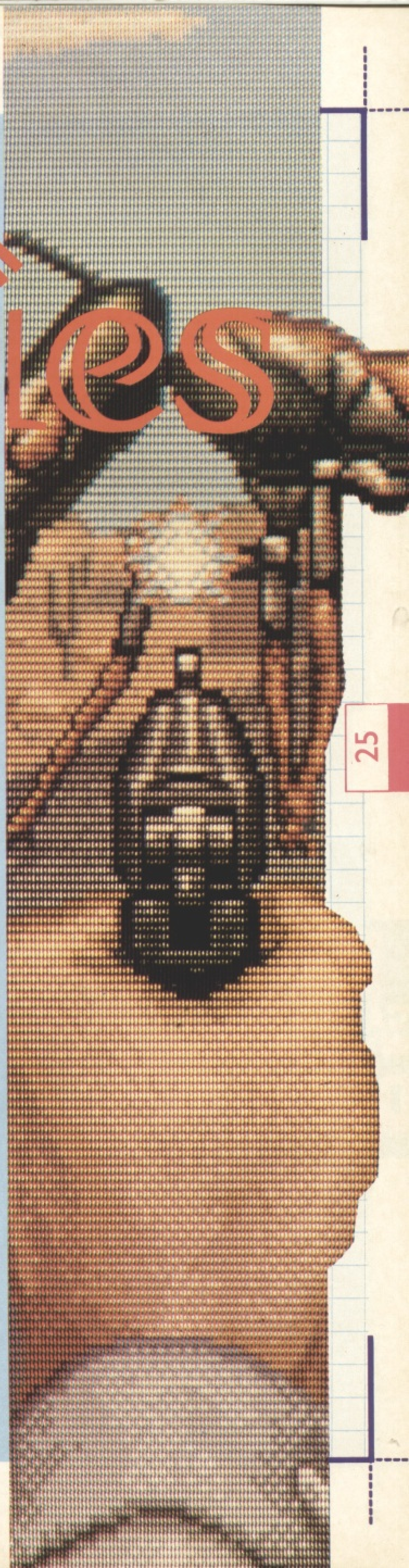
Three years and 42 additional people later those objectives are still adhered to, and as a result Cinemaware now has three unique genres – the recently established **TV Sports** simulations, the more strategy orientated affairs such as **Lords Of The Rising Sun**, and the more traditional unadulterated escapism of **Rocket Ranger** (and the forthcoming **It Came From The Desert**).

"This split was intentional," Bob confirms. "From a marketing point of view we successfully created a niche, and the next logical step was to expand this niche."

The foundations of the Interactive Movie niche comprised four games, then published by Mindscape, **SDI, King Of Chicago, Defender Of The Crown,** and **Sinbad And The Throne Of The Falcon** were all Bob's brainchildren, with freelance programmers and artists commissioned to play the part of surrogate parents and produce the goods.

"All four ideas were interesting but flawed," Bob confesses. "The problem was using 'out of house' teams, and so we had little influence over the products during production. Some people criticised **Defender (Of The Crown)** for its lack of gameplay, but I'm just amazed it works at all! **Defender** was actually written in three months – the original

n' Movies



program was so poor it had to be scrapped after an initial seven months of work."

"The concept is basically that of a board game, with the dice roll replaced by arcade sequences. The idea came from **RISK**, I love **RISK**, I grew up with it. But we wanted to produce a computer specific board game – rather than reproduce the board game on computer, we did things that you can only do on computer. It's not like the SSI games, which are a case of you go then I go then you go, and so on.

"**King Of Chicago** on the other hand is more of a script-based affair. We wanted to have an experience which was different every time you play – the same goal, but using different characters combined with play 'branches' – success or failure – and arcade strategy. There were some bottle-necks, mainly because I think we pushed the hardware too far... it's more of a CD ROM affair. I'd call it a noble failure – we learned from the experience.

"**SDI** was conceptually based on Access' **Beach Head**. We wanted to produce a free-form arcade game, but with a story... to tie in a story with the collection of sub-games and at the same time put the player in a more 'open' situation.

"The bare bones of **Rocket Ranger** are very similar to **SDI**, with the time pressure, the free-form format – you decide what you want to play.

"With the **Three Stooges** we set out to make people laugh, and I feel we succeeded. Unfortunately the television programme isn't as big in Britain as it is in the States. We grew up with it, which is why the product was Number One in the States for so long. The design and sound was in-house but the programming was done externally. One thing which we wanted to do was use Quick-DOS (the fast disk format featured on **Rocket Ranger** and **Lords**)."

Throughout its brief but prolific history, the company has always been experimental. And when a company's continually attempting to be innovative, it's not surprising that some experiments have been more successful than others...

"There were plenty of experiments attempted with **Desert**," reveals Bob. 'Actors' provided the speech for Professor Barnstoff and his daughter Jane in **Rocket Ranger**, but this was memory consuming and so an alternative was required. "We spent three months developing a phoneme based speech system, digitising people speaking phonemes. But it just wasn't useable so we dropped the idea."

So what guidelines does Bob follow? "I've always preferred strategy to arcade games, but strategy games are too leisurely so you need a strong arcade aspect. There has to be an emotional commitment and a total suspension of reality – you get so wrapped up in the story that you lost track of time, and this can only really be achieved through pressure.

"The level of commitment is strengthened by personalised adversaries and dramatic conflict – **Rocket Ranger** is the best example of this. Colonel Leirmeister's intent on domination of the world – you can't get much more dramatic than that.

"You have to keep the player interface as simple as possible – some people go icon crazy in an effort to make the interface simple. Real as opposed to symbolic graphics are equally important.

"So much emphasis is on design," Bob stresses, "on the one hand we're trying to tell a story, but you need a game in there somewhere and you have to make the experience replayable – which means creating three (often cônflicting) goals.

"We really got the formula right with **Rocket Ranger**," Bob enthuses, "and **Desert**'s a quantum leap over anything we've tried before. But we couldn't have done this without our failures. We have made mistakes, but they are mistakes which other people will have to make. Now the production is at a stage where ideas can be implemented."

Interactive movies are obviously Bob's forte, but what of other game types? "I generally despise two categories: horizontally scrolling beat 'em ups and vertically scrolling shoot 'em ups. Basically I don't like arcade games with levels, where you have to do this before that. It's too restrictive.

"I like **Populous**, and I like **Archipelagos**. Unfortunately some of these products have difficulty selling in the US. The US market is very conservative, if you cannot easily categorise a game as a flight simulator or an RPG game or a shoot 'em up game, isn't very easily marketable."

It's said that if something can possibly go wrong it will – but does this apply to process of production as tight and efficient as Cinemaware's?

"There are always problems. We probably run up against a limit of disk space and memory more than any other developer. I think that with the increased storage available with CD ROM we'll be able to better realise the creative vision of the concept.

"We occasionally will want to do things which the programmer tells us cannot be done. And unfortunately with the current state of technology, he usually wins.

"In **Rocket Ranger** we ran out of disk space. We wanted all the agents to have individual identities and personalities, it's the idea of trying to create emotional breakthroughs. You'd see the agent's face when he was killed. We actually did the faces and stuff for all the agents, and they were going to appear in the window on the screen. Some transmogrified into

some of the people in **It Came From The Desert**. We're loathe to waste pixels in this company."

Cinemaware is also loathe to rest on its laurels. The company is setting up an operation in Dublin, but with an innovative intent...

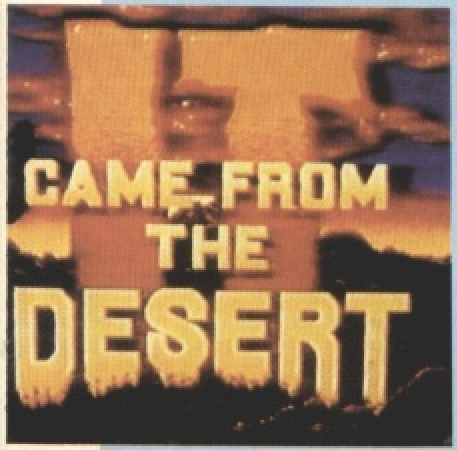
"Software developers worldwide have different styles. We'd love to work with programmers from the UK. British programmers are the best in the world technically, whereas the US don't program so well but produce better concepts. Hopefully we can merge the two experiences."

The experiences have already been merged to an extent with the launch of Cinemaware's new label (mentioned in Issue Seven) – a vehicle for distribution of quality software in North America. Joining Gremlin's **FOFT** and the Bitmap Brothers' **Speedball** in the Spotlight (formerly entitled Critics' Choice) is Players' arcade RPG romp **Galdregon's Domain** (which has been tweaked and renamed **Deathbringer**).

The advent of the CD ROM-based machines is something which excites Bob and the company – hence the recent release of **Defender Of The Crown** on said system and the fact that JVC in Japan is writing **Lords Of The Rising Sun** on CD ROM for NEC's PC Engine console.

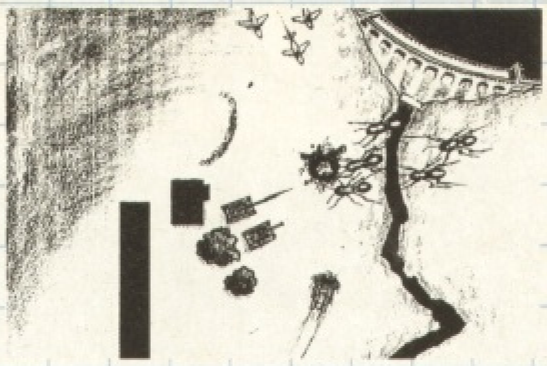
It's in a similar manner to the release of motion pictures on video... Cinemaware is performing what Bob describes as "a multi-media redesign". A version of **TV Sports Football** is also in development for the PC Engine and should hit Japan for the end of the year. To ensure the accurate translation of the excellent feel of the original, PC Engine **Football** is being written by the guy who's just completed the ST incarnation.

IT... THE STORY SO FAR...



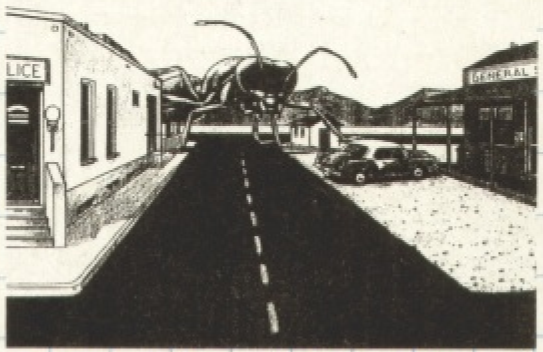
Following in the **Rocket Ranger**'s Saturday morning matinee footsteps, **It Came From The Desert (Or From Somewhere Out Of Town)** is based on the 'bug' movies of the 50's and 60's. There have been giant spiders (**Tarantula**), giant ants (**Them**), and even giant killer bunnies (**Night Of The Lepus**)!

You know the sort of thing: an old prospector rants about giant mutant creatures roaming the hills, but no-one takes him seriously – apart from one curious fellow who, having seen the creatures for himself while attempting to discover why the old grunter mysteriously disappeared, attempts to persuade the authorities that the future of the Earth as we know it is in danger, only to be disbelieved until the giant ants/rabbits/etc appear on the hick village's doorstep... but of course by then it's too late and even the armed forces can't seem to prevent a global disaster and it looks like all is lost until the hero realises that, incredibly, the creatures are killed by a mixture of salt water and molasses. And of course he gets the girl (phew!).

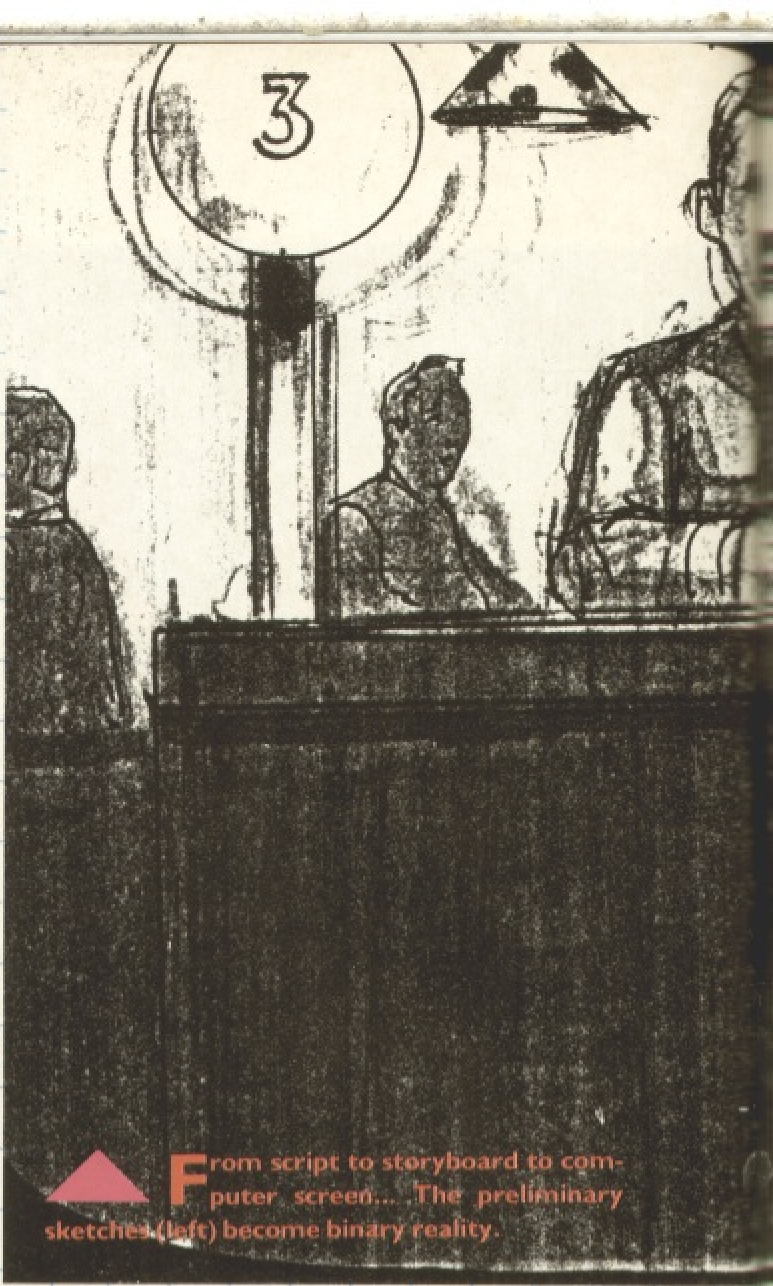


The overhead battle arcade game.

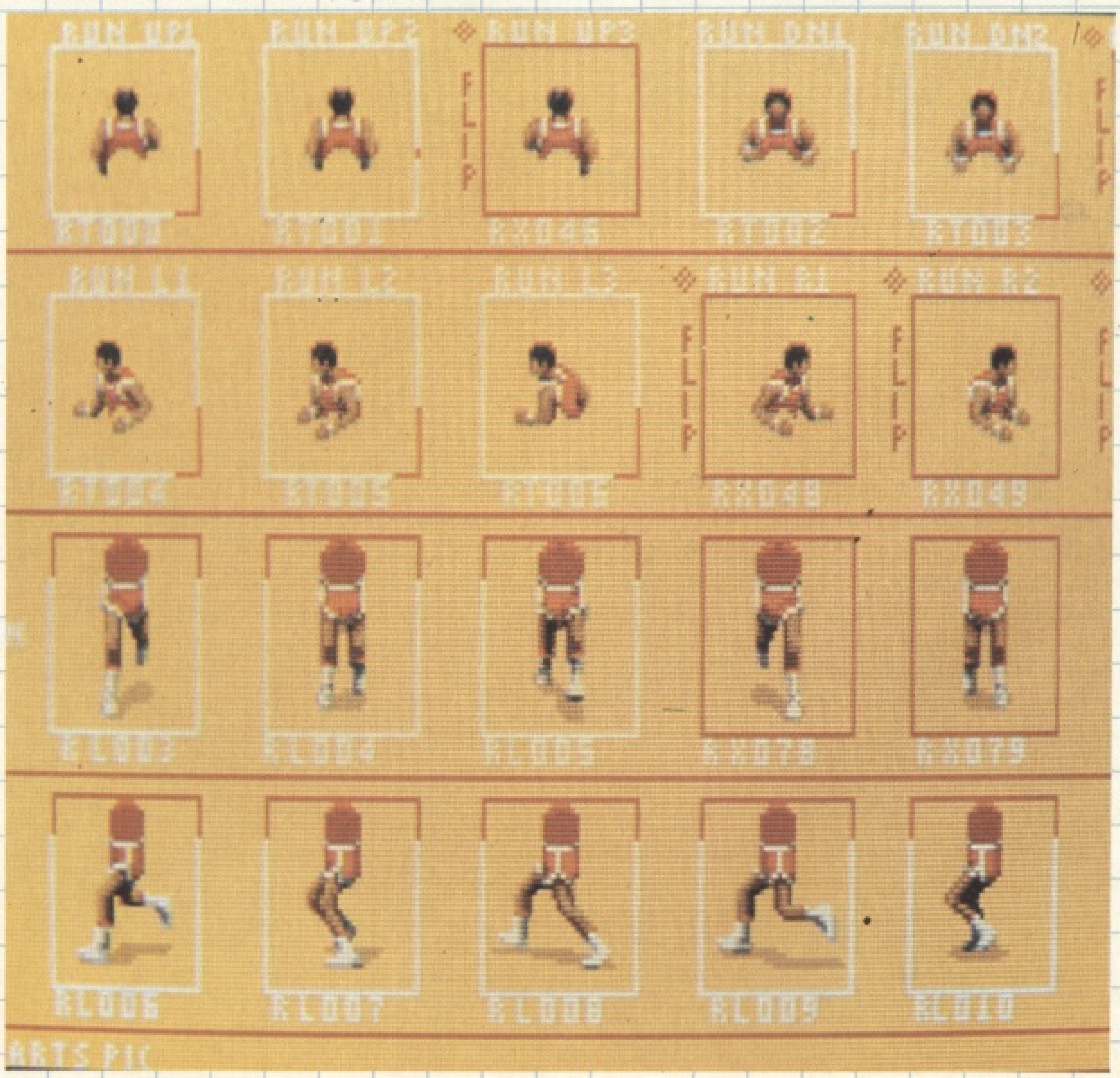




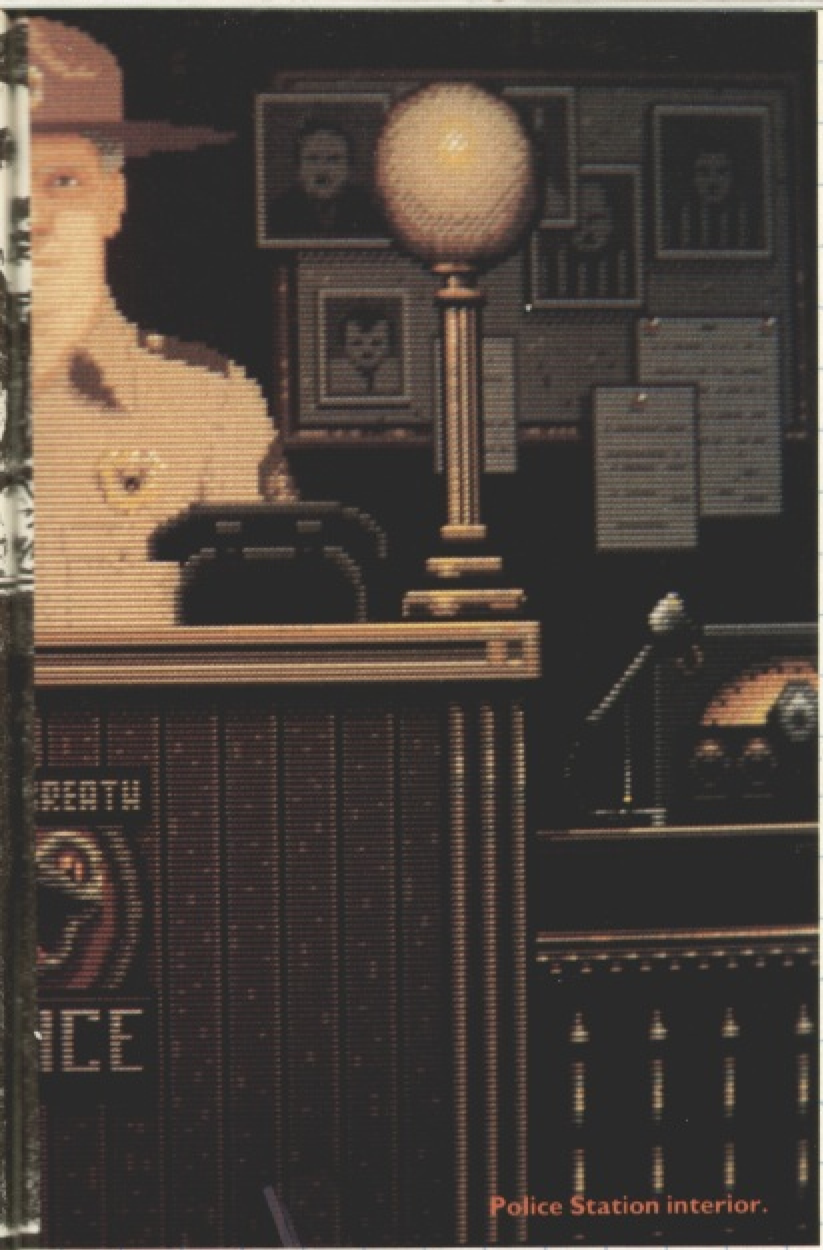
The Point Of View Ant arcade game.



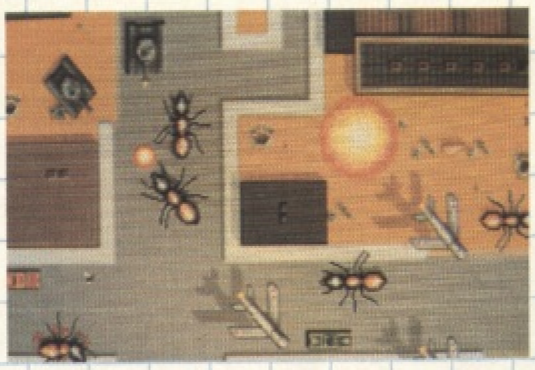
From script to storyboard to computer screen... The preliminary sketches (left) become binary reality.



Some animation frames of the torsos and legs of the TV Sports Basketball **players. Individual characteristics such as height and physical mis-matches enhance a realistic game, which also features injuries and substitutions. "People asked why we didn't have them in** Football, **so we put them in** Basketball**." A testimony to Cinemaware's inherent desire to continually improve.**



Police Station interior.





Hospital interior.



The recently created TV Sports **range is expanding. Coming soon are** Soccer **and more imminently** Basketball **(seen here), due for a November release. "No-one's done basketball right yet," Bob feels. "It has to be 'five on five', 'not one on one', otherwise there's no strategy."**



In keeping with the feel of the type of film in question, **ICFTD** is presented as a Double Feature – the original game and a sequel, which, in typical B-Movie style, takes place years after the original...

This is also Cinemaware's first product with the facility to accommodate extra scenarios, different characters, scenes and even bugs (of the insect variety). It also marks Cinemaware's first three-disk Amiga game.

The setting is a small town on the edge of the desert with a nearby university. The area is inhabited by the usual populace of small town businessmen, hick farmers, innocent teenagers, a sceptical police chief, and incredulous university scientists.

The general object is to convince the authorities of the danger, marshal your accomplices, take control of the armed forces and eventually wipe out the creatures... just like in the movies. Typically, there are plenty of 'context sensitive' arcade games to play – all working towards one huge climax which the team worked on for six months alone.

WHERE DID IT COME FROM?

It Came From The Desert is the first product which hasn't grown from a seed planted by Bob. The person responsible is David Riordan, a former rock musician (he co-wrote **Green Eyed Lady** for Sugar Loaf in the late 60's – ask your mother) with a suitably colourful past.

With the arrival of long, greasy hair and sideburns in the 70's, David dropped out of pop music and into the movies – which led to a stint at Lucasfilm in the early 80's and his involvement with computer entertainment software...

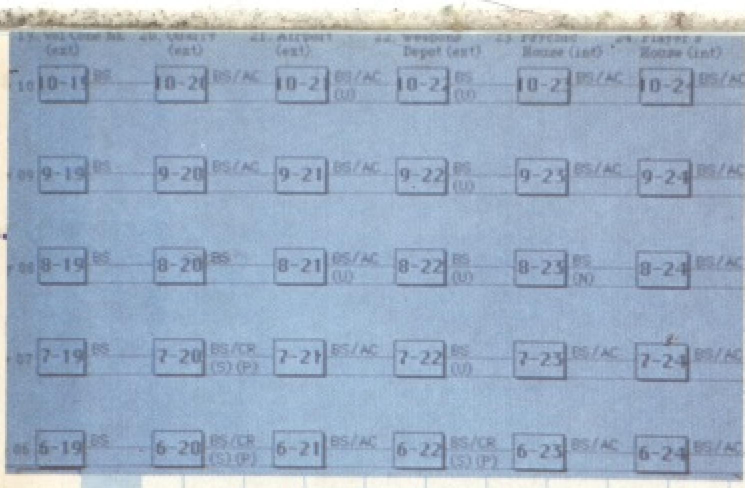
David was involved in launching the Lucasfilm Games division (where he aided the design of the company's classic future sport simulation **Ballblazer**) before leaving to work for Atari designing laser-disc arcade games. His most notable coin-op laser disc is **Freedom Fighter**, based on a Japanese movie called **Galaxy Express**.

But David was frustrated that all games seemed to be programmer driven. As fate would have it, he visited his brother-in-law and got to play **Defender Of The Crown**. Suitably impressed, he sent a fan letter to Cinemaware, which prompted Bob to meet him. Their mutual interest in games and CDI resulted in a proposal for **ICFTD** and joining Cinemaware where he's now Director of the Interactive Entertainment Group.

David's one-page document described the game's setting, some of the main characters, the bad guys and the player's objective. Expanding on this, he put together an outline game design document detailing the basic features. Rough storyboards were then developed suggesting locations in the environment, main characters and preliminary ideas for arcade sequences.

With the design approved, a production team was formed with David taking the role of director.

At the start of any project, schedules are given to Pat Cook, the head of development. "He's the guy who has the final say – Pat's the world's greatest games player," Bob proudly declares, "he's finished



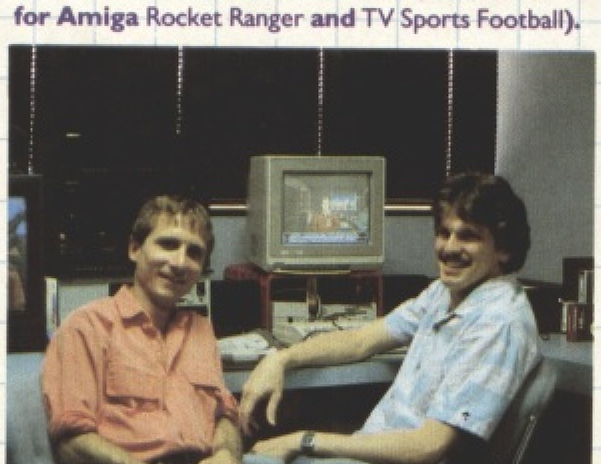
The Desert environment comprises 37 separate locations, each of which has something happening in it at all times, regardless of the player's presence. This is a developer's eye view of the matrix – a section of map in its fundamental form, showing locations and how they develop as gametime goes on.



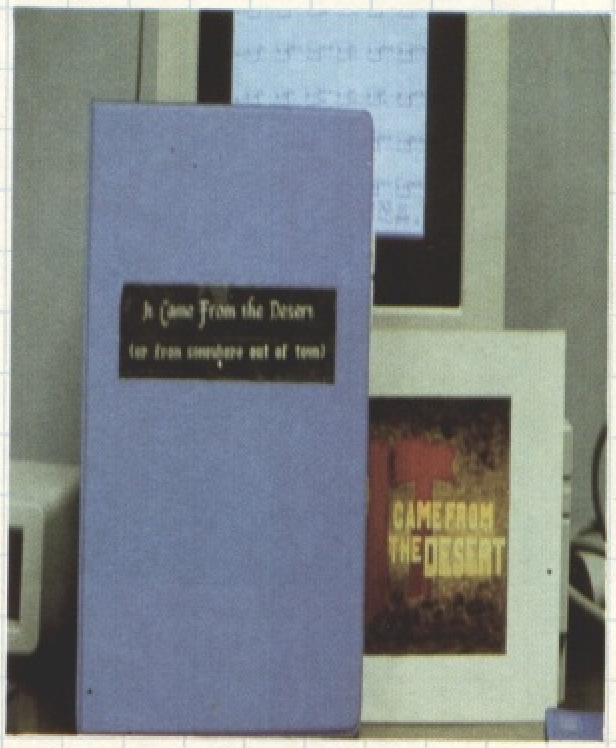
Producer Patrick Cook and Designer/Director David Riordan.



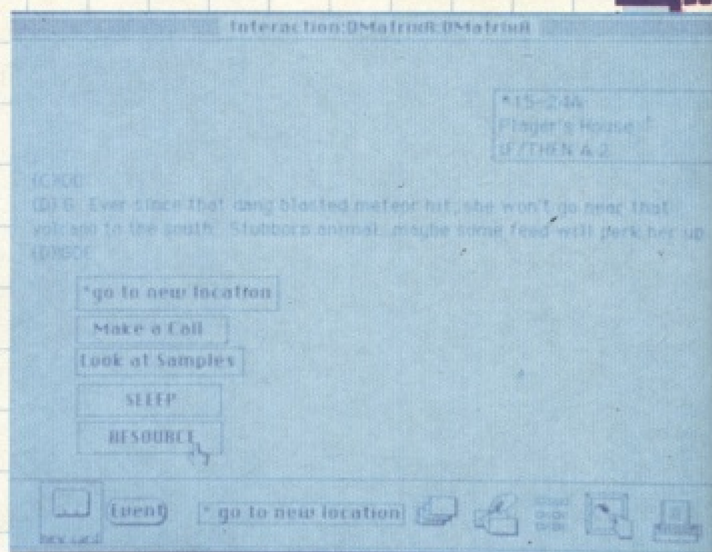
Junior Programmer, veteran Tom McWilliams (who wrote all arcade sequences for Rocket Ranger**), with Senior Programmer Randy Platt (who's been on** It **for a year now, having taken time off to write** Defender Of The Crown **on the ST plus some bits for Amiga** Rocket Ranger **and** TV Sports Football**).**



Artists Jeff Hilbers and Jeff Godfrey. "Jeff Hilbers is a perfect example of our philosophy," says Jacob. "We take the best artists and if they have no computer experience, we teach them." Mr Hilbers' computer debut can be seen in action in Rocket Ranger**, whereas** ICFTD **is Secondary Artist Jeff Godfrey's first real crack of the whip following his work on** Lords Of The Rising Sun **(he was the Seige Editor – the man who produced all the castle floor plans).**



The famous Blue Book obscures an illustration of the title screen.



A location is chosen and a sample scene displayed on Master Plan. **The panel in the top right hand corner is an example of a logic flag in action.**



A castle floor plan is built up from blocks on Cinemaware's Seige Editor program for Lords Of The Rising Sun.

everything Infocom's ever released and won **King's Quest IV** in six hours! He's also a great arcade player."

Everyone concerned with the project is then given a Blue Binder – essentially a Bible of the project covering all aspects of the game design. "It starts off around 70 to 75 pages in length and, as a result of weekly progress meetings, pages are added and deleted as progress is made," reveals Bob. "It's a process similar to the production and management of movies, which is why so many movie people are involved."

People like Ken Melville, a Hollywood script writer who's done stuff for (among other things) **All In The Family** (the American equivalent of **Steptoe And Son**). Ken's also responsible for producing scripts for Cinemaware, and Bob describes him as "wild, brilliant and imaginative".

Production is divided into four areas: Art Work, Program Shell, Arcade Game Sequences and Script/Narrative Development.

At this point in **ICFTD**'s evolution, two Jeffs (Hilbers and Godfrey) took David's preliminary storyboards and started to create a look for the desert environment, locations and characters using an Amiga workstation with **DPaint II** and Cinemaware's proprietary animation system.

Randy Platt and David Riordan developed a design for the program shell which would handle locations, character dialogue and narrative logic. Randy developed code and David and Ken went to work on **Master Plan**, creating scenes and character dialogue.

Master Plan is Cinemaware's despoke interactive scripting tool which allows writers and designers to create stories and scenarios on a Macintosh. The utility caters for characters, dialogue, animation instructions and logic flags (a form of programming shorthand). The writer can create the entire interactive scenario and actually play with it in script form on the Mac.

Once a scenario is satisfactorily completed, the concept is realised on the host machine, in this case the Amiga. Now it's a playable entity, complete with graphics, gameplay and arcade sequences. Any narrative changes are made on the Mac before being transferred back to the Amiga. Essentially this means that the programmer and writer can develop their respective parts of the game at the same time. One makes the pastry, the other provides the filling.

As David, Ken and Randy worked on the program shell and narrative, Tom and Pat took the preliminary arcade designs and began work on the player interfaces and gameplay. Work progressed on all fronts until the first scenario began to emerge.

The icing on the cake, the musical score and spot effects, are orchestrated by Cinemaware's sound technician Jim Simmons (the man responsible for the grunts and groans of **TV Sports Football**). In this case, lots of minor chords are used to generate a suitably creepy atmosphere.

As the artwork, programming, story narrative and arcade game design come together into one product, constant refining takes place. In the end what started out as one sheet of paper emerges as a three disk interactive adventure in the best Cinemaware tradition.



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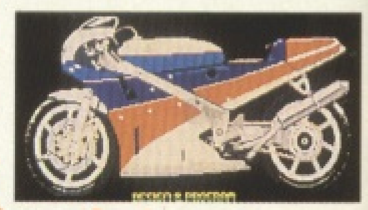
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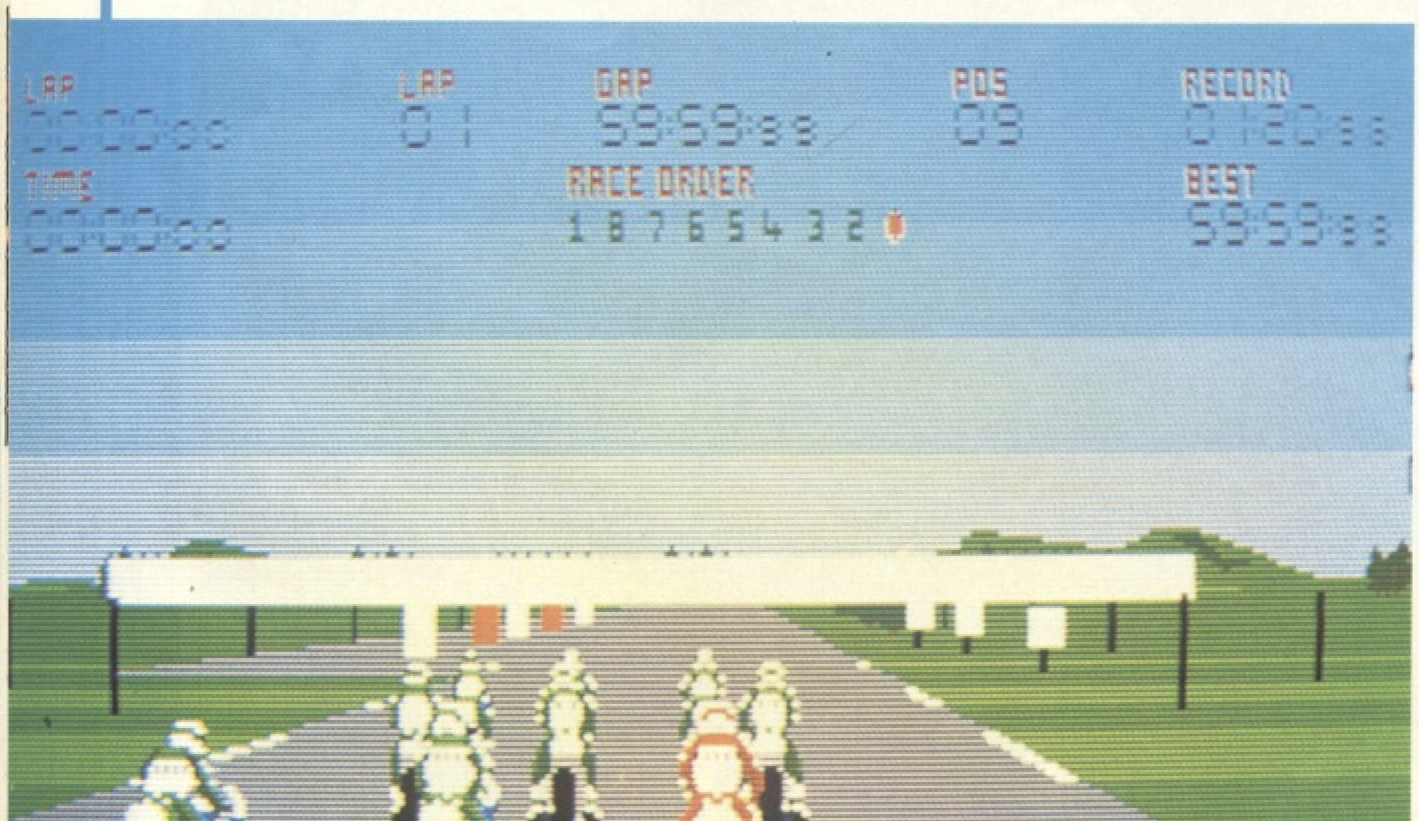
Honda RVF 75



All revved up and nowhere to go . . . yet! The supercharged engines roar realistically as the field waits for the starting signal to turn from red to green. Build the revs up to around the 8,000 mark before pressing fire for a perfect start – rev too highly and you 'pull a wheelie', losing valuable seconds.

Always glad to have a powerful machine between his legs, leather-clad Ciarán Brennan hits full throttle with MicroStyle's superlative cycle simulator.

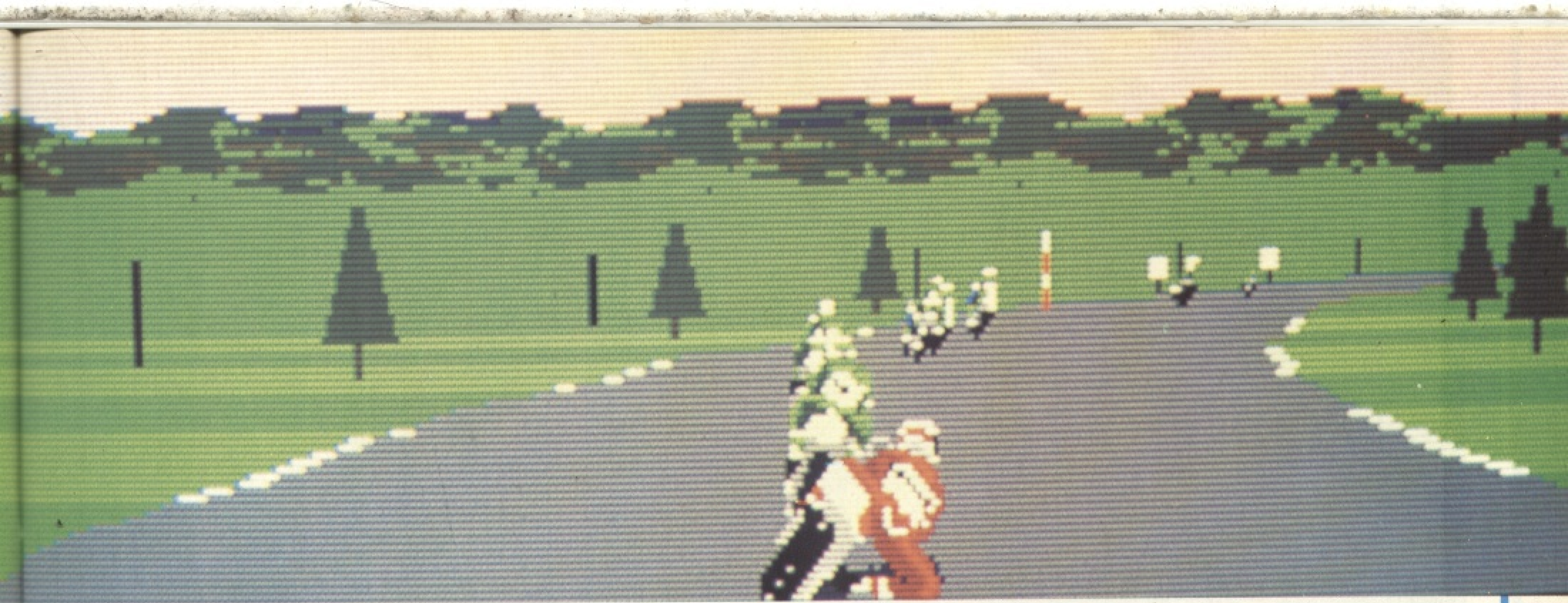


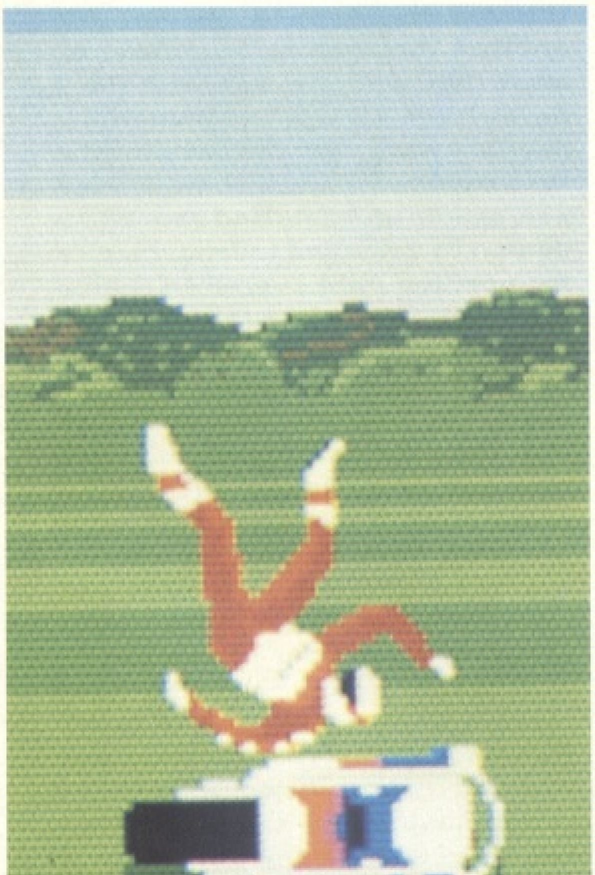


Microprose, the king of the simulator, had decided to change its image with the launch of two new labels. One of these, MicroStyle, is dedicated to producing 'games for adults' and describes itself as a new option for those who demand fun, excitement and challenge from life.

The first product to aspire to these lofty ideals is, in keeping with the parent company's traditional style, a simulation – this time attempting to reproduce the thrills and spills of top class motorcycle racing on the Honda Racing Team's superbike.

Cornering is probably the most difficult aspect of bike racing to get to grips with – after all, anybody can drive quickly in a straight line. Each corner should be tackled individually, with the correct gear selected and the speed reduced further by braking if necessary. The only way to get to know a course is by using good old trial and error in the practice mode.

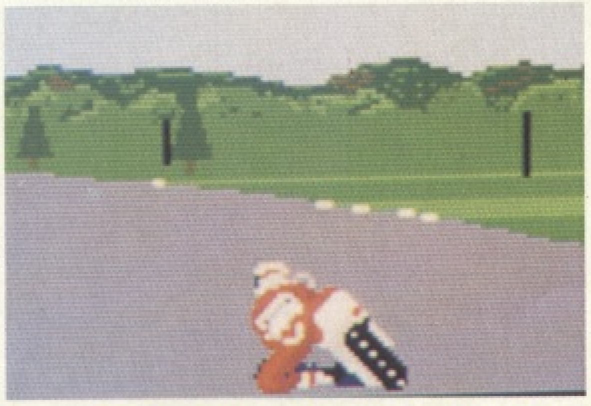




Aaaargh! Take a corner too quickly and you end up flying head over heels to a grassy resting place. What's nice about RVF's crash effect is that the tumble varies according to the accident which caused it – for example, hitting a patch of oil sends the rider sliding to the edge of the track instead of somersaulting.

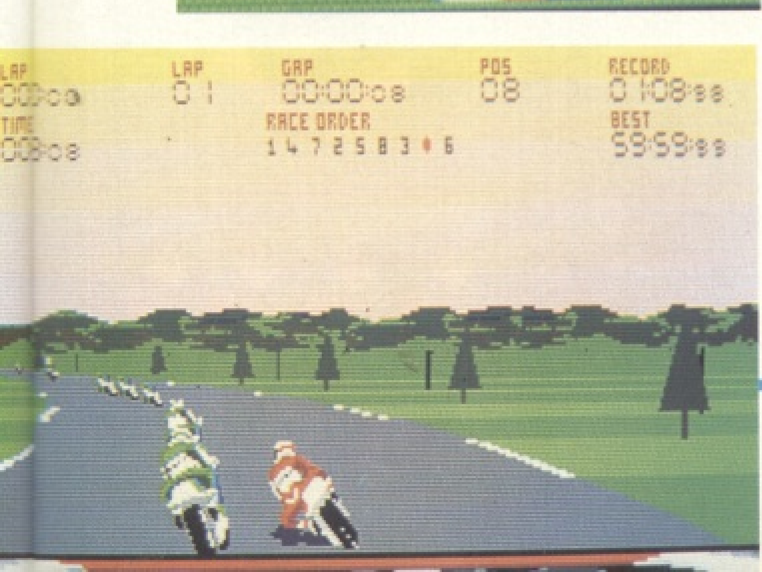


One of RVF's unique aspects is the motorcyclist's 'intelligent' movement. Having falled off, the rider doesn't simply remount and rejoin the race – instead he runs the bike for a few steps to an accompanying joystick waggle. Should the player fail to waggle convincingly enough, the rider stops, checks the engine and tries again.



A couple of prangs and the player is well out of contention, with nothing left to strive for except the honour of finishing the race. Note that both the speedo and rev counter are broken – the result of a particularly nasty smash. Further smashes can result in the loss of gears and the eventual write-off of the machine.

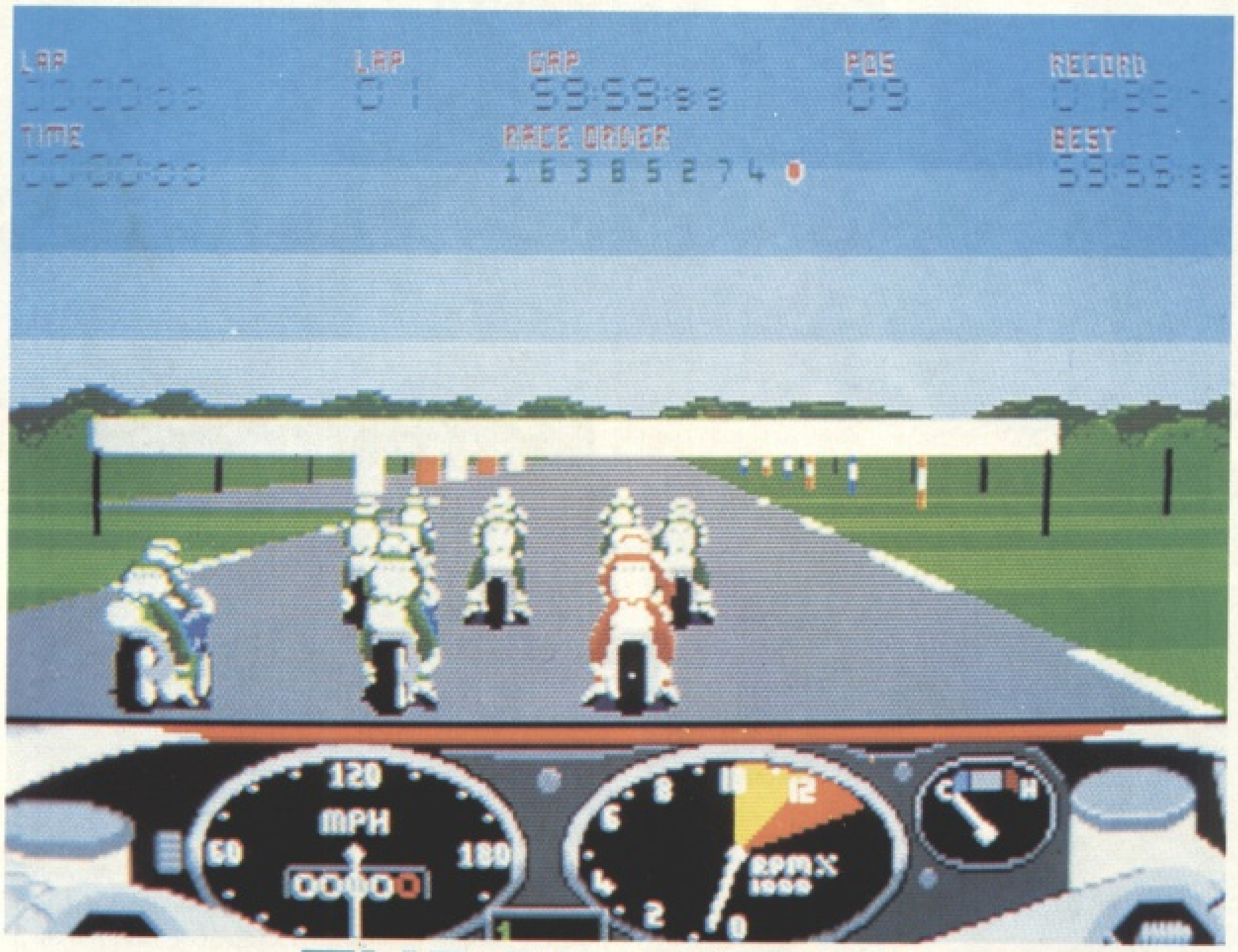




THE DREAM MACHINE

Since its debut in 1985, Honda Racing Corporation's RVF750 has dominated TTF-1, notching up six wins from six races in 1985, five wins from eight starts in 1986 and subsequently taking the honours in gruelling endurance tests including the Bol d'Or and Le Mans 24 hour events. The road version, the imaginatively named VFR750, is capable of reaching a maximum speed of 170mph and can accelerate from a standstill to 120mph in only 11 seconds (but we wouldn't dream of trying to reach those speeds on British roads, would we?). These speeds rival those available from any production sports car – and can be yours for a mere £9,499. Coo!





ST

As you'd expect from a product from the Microprose stable, RVF is more a simulator than an arcade game, but it's very playable nonetheless. The main difference between this and other, arcade-style bike games comes in the bike's fully working dials and counters and the strict adherence to accurate performance and genuine track records. Mainly because of this, a good deal of practice is necessary – making a respectable show of yourself in the Clubman championship is difficult enough, and as for taking the International crown . . . The lollipop-shaped trees are a little disappointing, but you flash past them so quickly that they soon blur into the memory as the challenge of negotiating the next bend becomes your only priority. The bike is easily handled, but still retains a good deal of realism – you think you've got it cracked and then . . . wham! you're spinning through the air and heading for another bone-crunching fall. At least that was the case with me – an average race went something like this: stay with the pack for the first couple of bends, come a cropper, saddle up again and race like a demon to catch the tailenders, dice for position until over-enthusiasm once again leads to a fall, try again to at least lose the stigma of last position and then suddenly it's all over! Lap records are saved to disk (as your skill improves, you'll probably find yourself sweating to shave a tenth of a second off your previous best time), the speedo can be toggled between miles and kilometres per hour and the length of race is adjustable – there's even a datalink option allowing two players to compete head to head. RVF offers a fast, exhilarating and realistic challenge that will still be racing long after the opposition has retired to the pits.

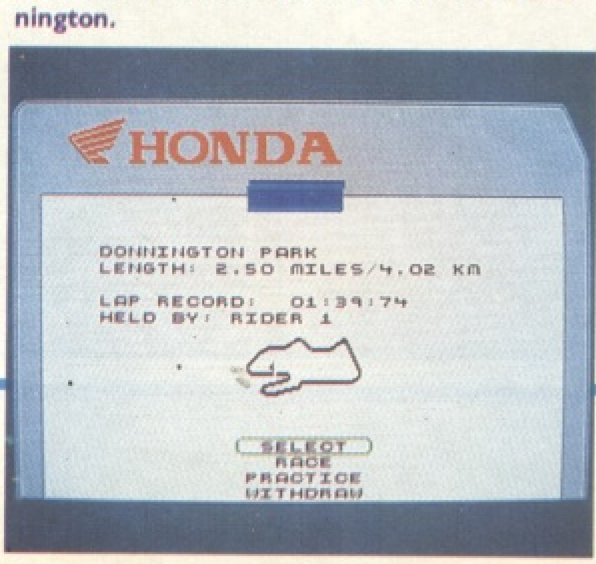
PRICE	£24.95
RELEASE DATE	OUt Now
GRAPHICS	83%
SOUND	89%
PLAYABILITY	91%
VALUE	80%

OVERALL 88%

THE PIT CREW

Twenty-nine year-old Harrogate lad Ed Hickman can safely be described as a veteran programmer – in fact, RVF is his 46th game! During his illustrious career he's produced games for every machine in the book: Spectrum, Commodore 64, Amstrad, MSX – even the long-dead Enterprise! Racing games have always been Ed's favourite genre though (he's a big Formula One fan and avid motocross rider) and he wrote his first several years back, the Commodore 64 classic *Speed King* for Digital Integration. Since then he's worked on a bevvy of 8-bit conversions for Activision, including *Howard The Duck* and *Quartet*, but RVF is his first 16-bit project. "I've always wanted to write a fast racing game," says Ed, "but I had to wait for 16-bit technology to come along to do so." RVF actually started life as a rally car racer, complete with *Hard Drivin'* style first-person perspective and filled vector graphics. But the vectors proved too limiting for some of the features Ed wanted to incorporate, so he dropped them for the more traditional approach, changing the rally car to a motorcycle during the process. Ed's next project will be in a similar vein (probably based on Formula One racing) and he promises some spectacular graphics: "When you're racing at Monaco, it'll look like Monaco, not a grass field," he promises. In a similar style, Ed would also like to put together a TT version of RVF and even a version which operates from the driver's point of view (for example, when you lean into a corner the whole screen tilts and so on). We wait with bated breath . . .

The clipboard is used to read a driver's statistics or choose a course to practice or race on. Different courses become available, depending on the driver's acquired skills – a Clubman has to make do with local circuits while an International class rider gets to try out the big ones, including realistic renditions of Brands Hatch and Donnington.



A

This version will be a port-over from the ST, albeit with improved sound effects (which should be something to hear) and slightly faster movement. The tentative release date is late June, also at a £24.95 price point.

PC

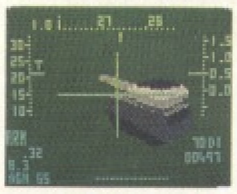
Although work has yet to start, Microprose is still hoping to meet a late July scheduled release date. All graphics adaptors will be supported, but the price has yet to be decided.


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Fal

The Mis

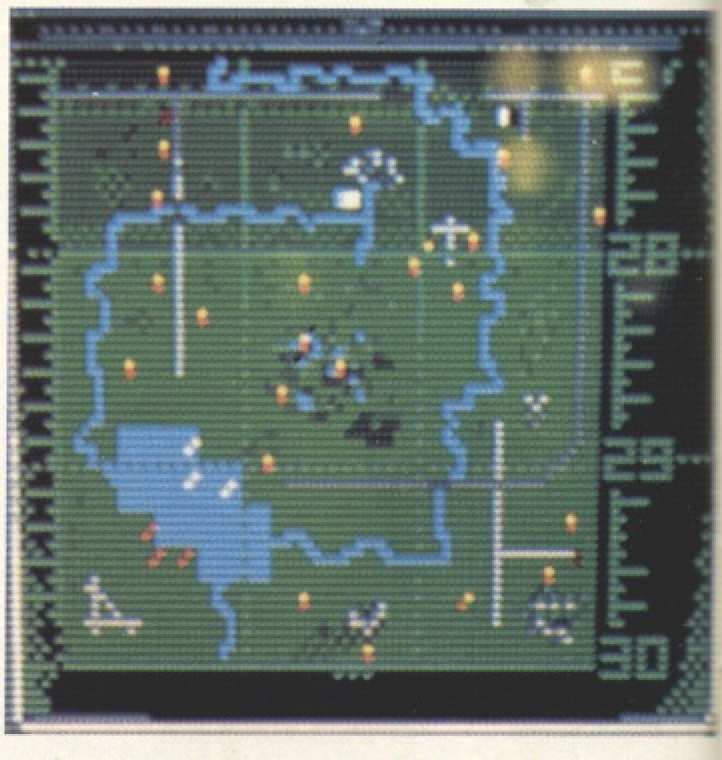


Spectrum Holobyte's flight simulation has just expanded its horizons with the release of an add-on to the original program. Ace fighter Gary Whitta comes out of retirement for the first test flight.

The **Falcon** Mission Disk offers a totally new flight simulation built around the bones of the original game. Much of the new game will be familiar to those with **Falcon** experience – you're flying the same plane with the same weaponry, controls and features, and as such it feels just the same initially.

But there the similarity ends. Rather than just a few extra mission variations set in the same desert area, you get a completely new scenario, extra strategy elements, more and deadlier enemies and a graphic redesign. It's effectively **Falcon II**!

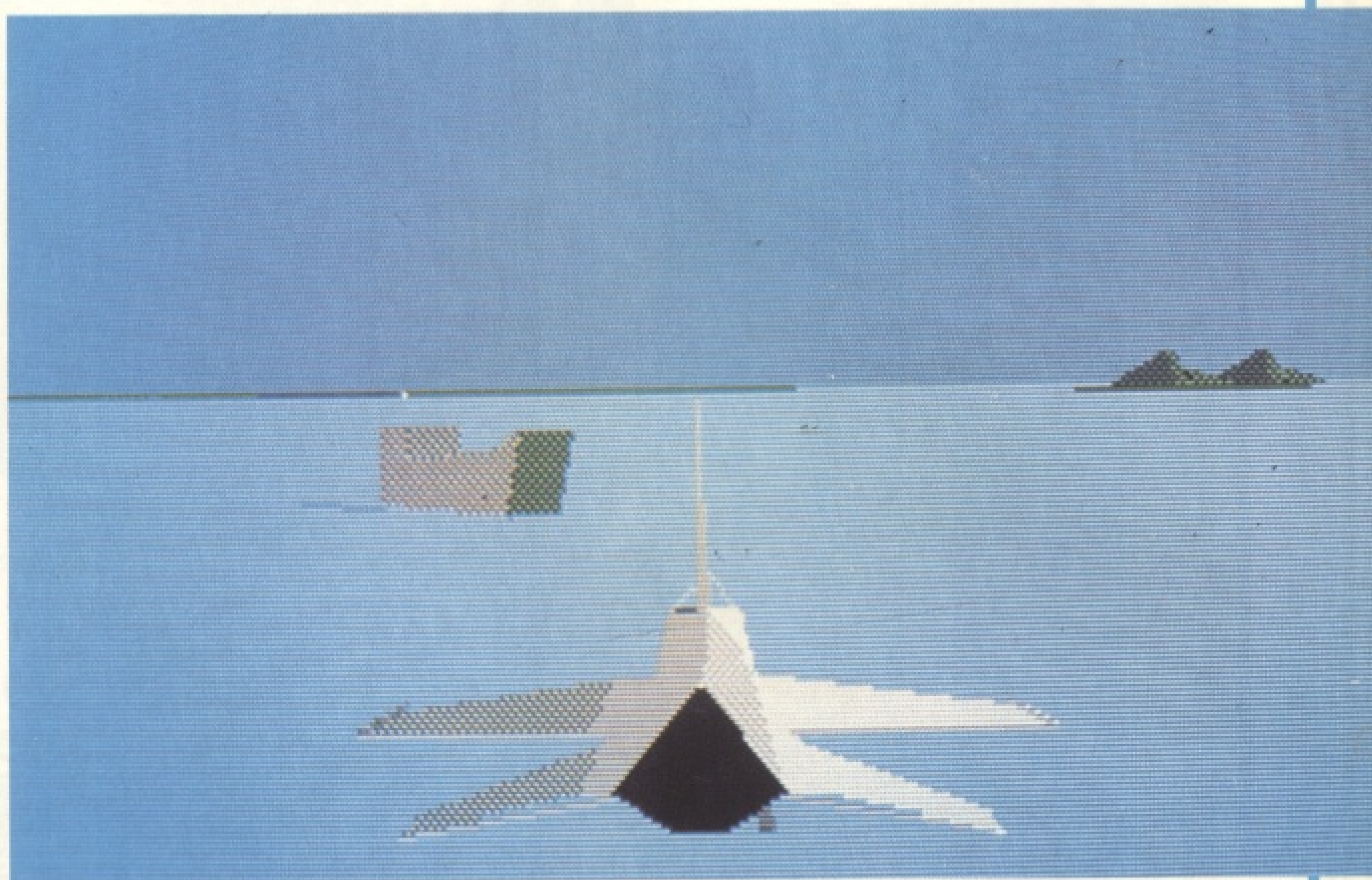




▲ The main problem with Falcon was the lack of any connection between the missions themselves – you could embark on any one at any time, with little incentive to complete them. But here the F-16 is thrown into a war-time battlefield, with the pilot fighting a one-man war against the might of an ever-approaching enemy. The missions form part of the war effort and completing them in the right order is essential to keeping the enemy at bay.

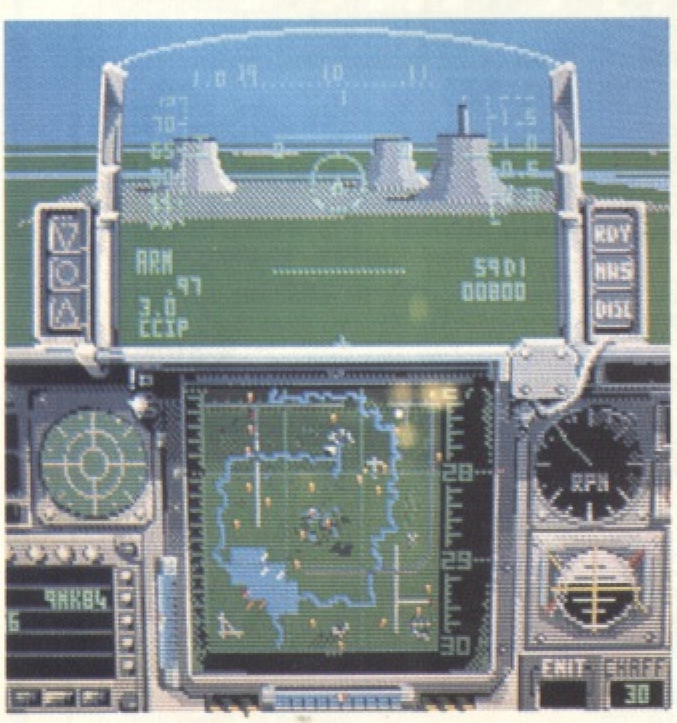
CON sion Disks Volume 1

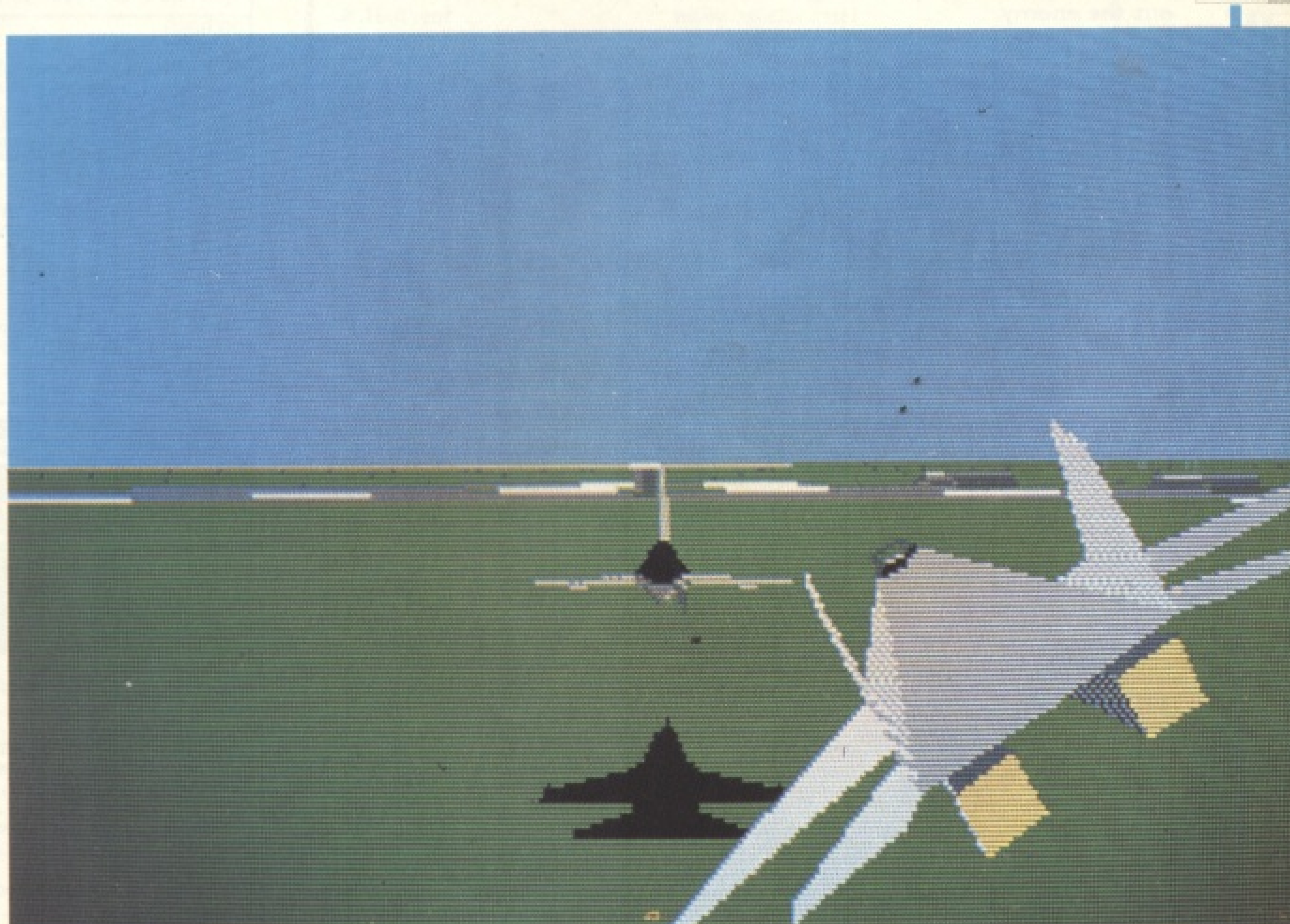




There are many ways of knocking out the tanks. Obviously they can be shot as they approach, but this is time (and missile) consuming. A more efficient method is to destroy the amphibious landing craft that disperse the tanks into your territory, effectively ending the attack before it begins.

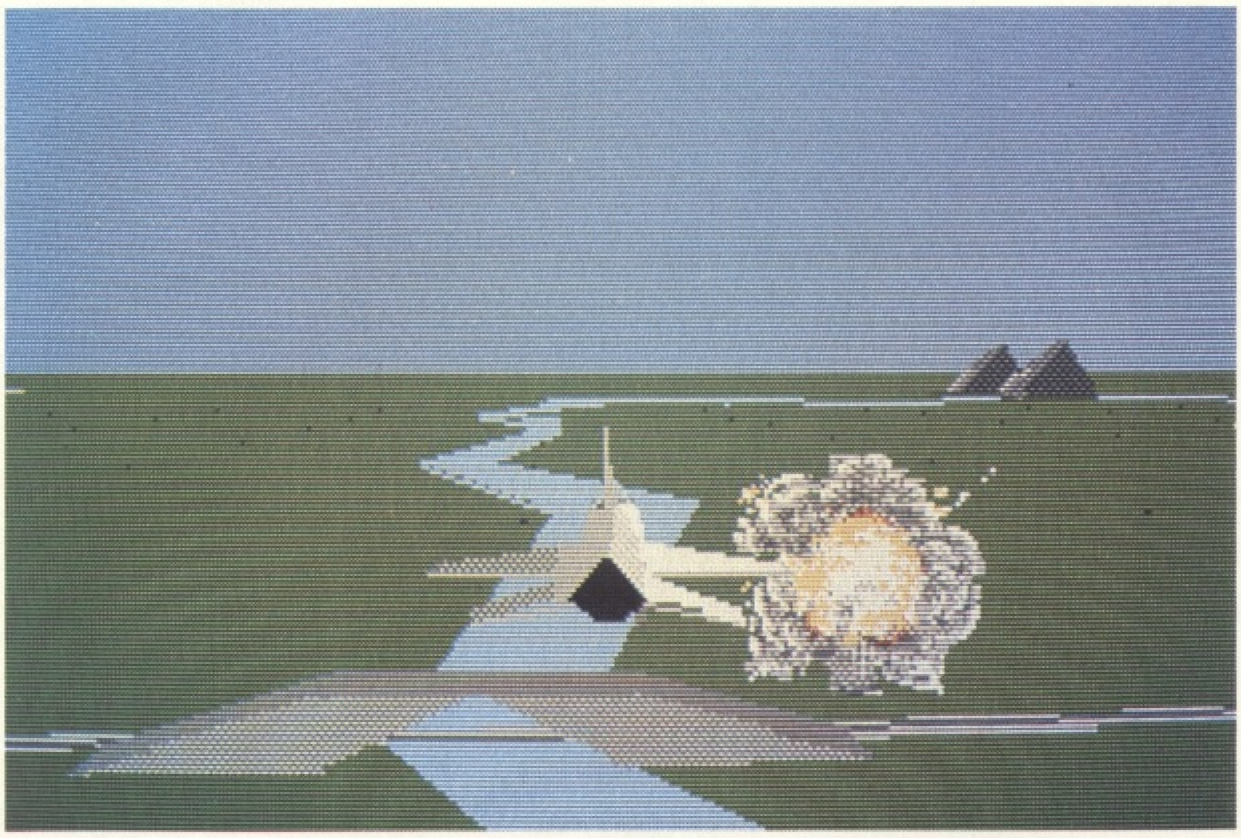
The enemy depends on a supply network to provide the resources to keep the attack going. A power station, fuel dump, armoury, oil refinery and tank factory can be found dotted around the map, and these must be destroyed in order to cut off the supplies to the enemy lines and thus slow down the pace of the attack. Each depot forms the objective for one mission. Take out the tank factory for example, and the attack will stop for a short time as the enemy cannot replace the tanks lost in battle.



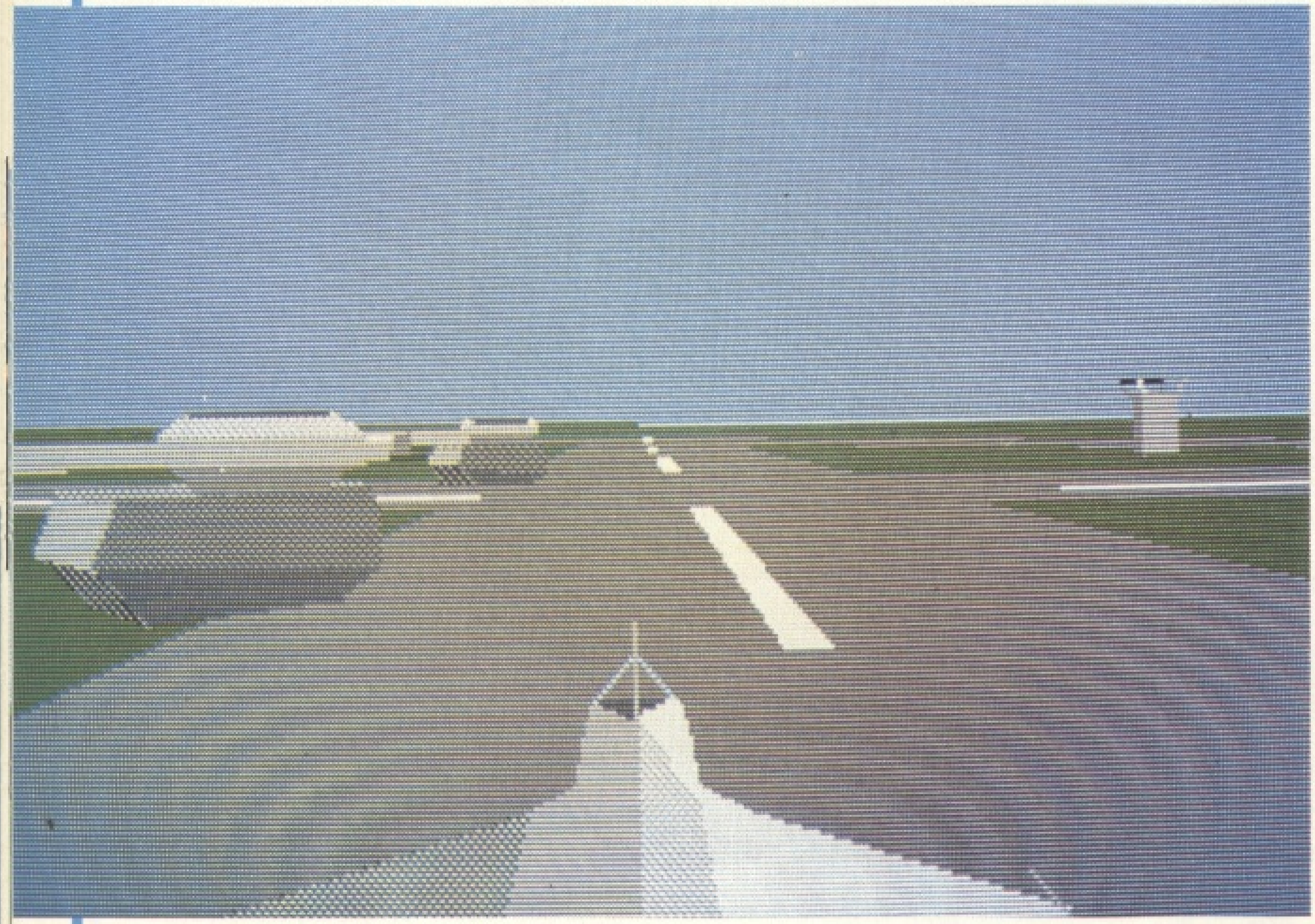


The MiG 21 Fishbeds faced in Falcon soon become cannon fodder for the experienced pilot. But here it's a whole new ball game. The 21s have been upgraded to the faster, more maneouvrable 29 Fulcrum and the pilots have got better too. Fire what you think is a perfectly-locked missile then gaze in awe as the MiG rolls and climbs out of its range before turning round and pumping you full of lead. Obviously some new tactics are in order.

REVIEW



The missions must be completed in the correct order if the enemy attack is to be stopped completely. First knock out the tanks and landing craft near your base that represent the immediate threat. Then stop the trucks and trains that are bringing fresh supplies to the front. Once this is accomplished a path must be cleared through a concentration of SAM sites that protect the enemy's industrial region, followed by the destruction of two bridges to stop any more enemy supplies getting through. Only then can you attack the industrial region itself to wipe out the enemy.



The enemy is constantly on the attack – tanks are the main threat and are intent on destroying your runway. If that happens it's game over, so holding them back is the main priority. When you can see the tanks approaching from your landing field you know you're in trouble!

ST

When Falcon was released it seemed there was no way it could be improved. But that's exactly what's happened. The most radical difference is the need for strategic thought and forward planning provided by the battlefield scenario and it really does make all the difference. It's not just flying 12 stand-alone missions – this is an entire campaign. F-16 Combat Pilot offered something along similar lines but nothing as involved as this. The graphic overhaul is a major plus too – the bridges and mountains look more realistic and even cast moving shadows! Watch out also for the amphibious assault craft as they cross the lake, tanks trundling out when they reach a bank. These enhancements, plus many minor gameplay tweaks and adjustments means the ultimate flight simulation just got better. One word of warning though – this and subsequent mission disks can only be used in conjunction with the original product.

PRICE	£19.99
RELEASE DATE	June
GRAPHICS	94%
SOUND	90%
PLAYABILITY	93%
VALUE	89%

OVERALL 94%

A

The Amiga version is to all intents and purposes identical to the ST.

PRICE	£19.99
RELEASE DATE	June
GRAPHICS	94%
SOUND	90%
PLAYABILITY	93%
VALUE	89%

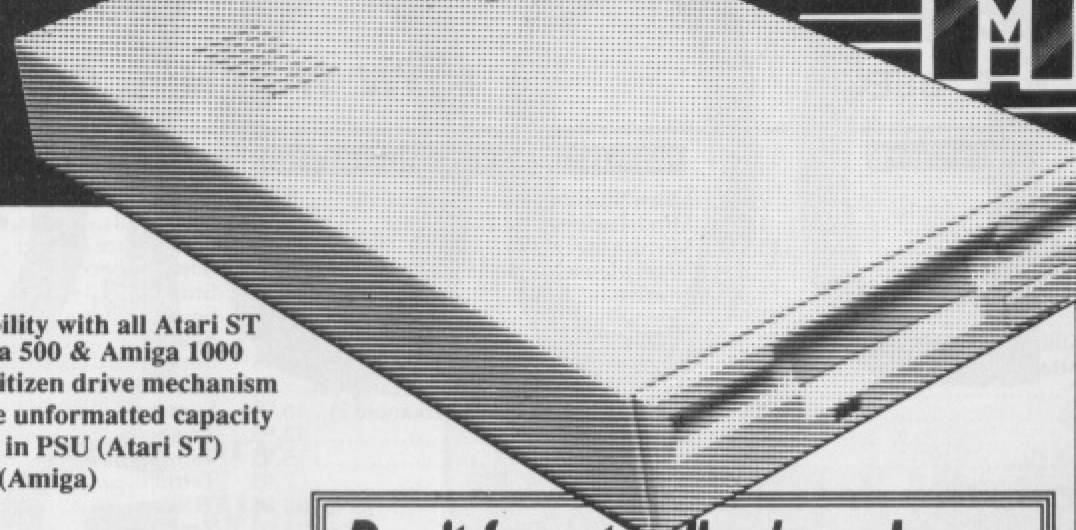
OVERALL 94%

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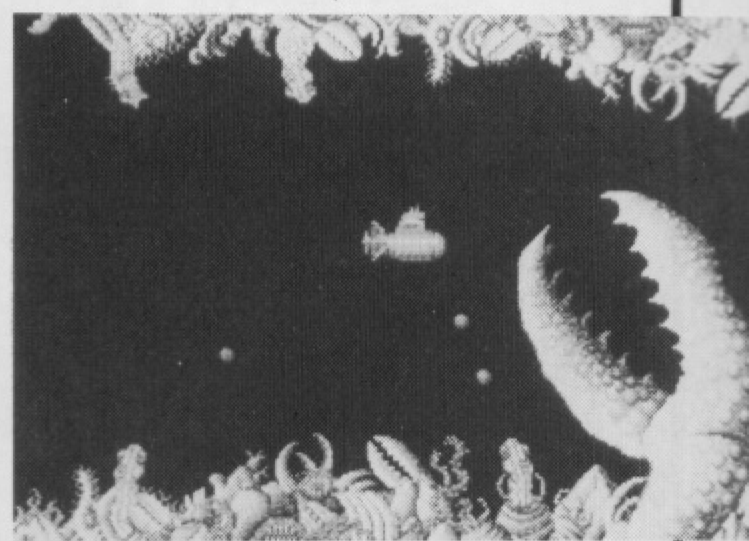
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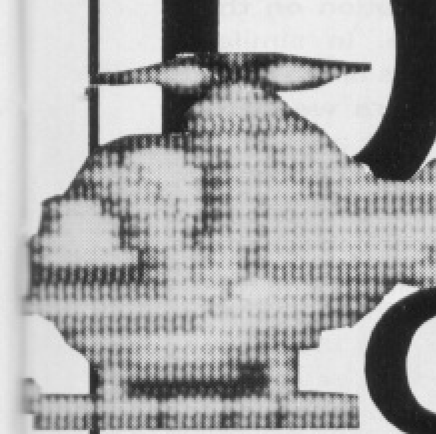
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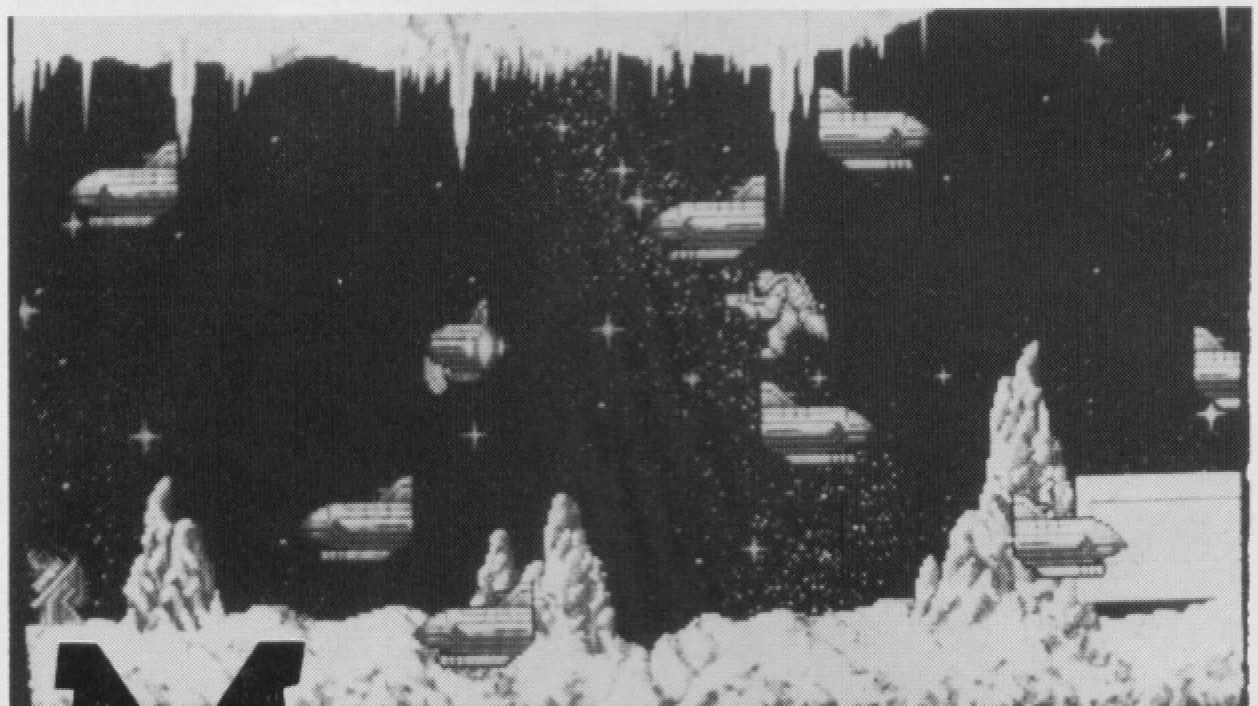
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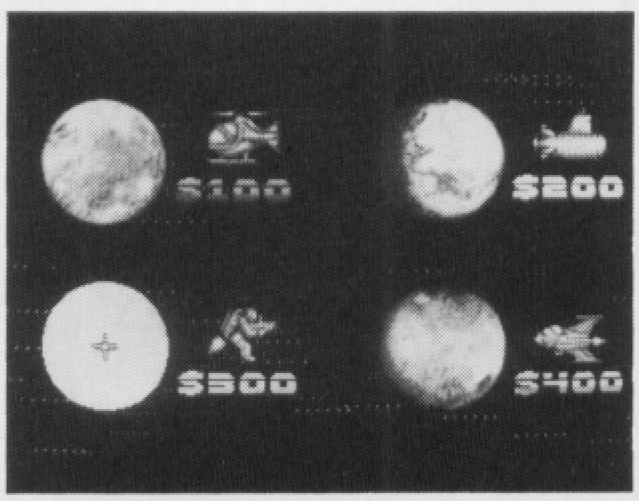
Blood Money





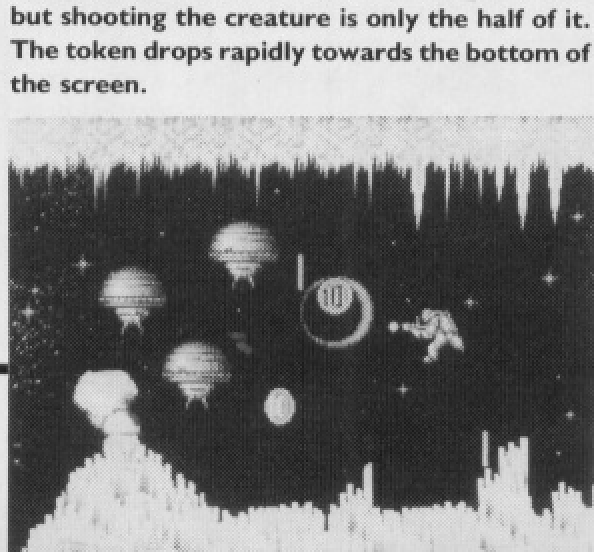


Gary Whitta flashes his wad at Psygnosis' latest and tells less well-off shoot 'em ups to 'Shut your mowf!"



This is a journey into money. Alien Safari Promotions is proud to offer you (and a friend if preferred) a choice of four planets to desecrate (a different craft is needed for each). A jetpack, submarine, helicopter gunship and space fighter are all at your disposal, but the exorbitant entry fees to some worlds restrict your choice. Come back when you've got the necessary folding stuff.

▼ Most aliens carry a bounty that's released as a spinning token – but shooting the creature is only the half of it. The token drops rapidly towards the bottom of the screen.

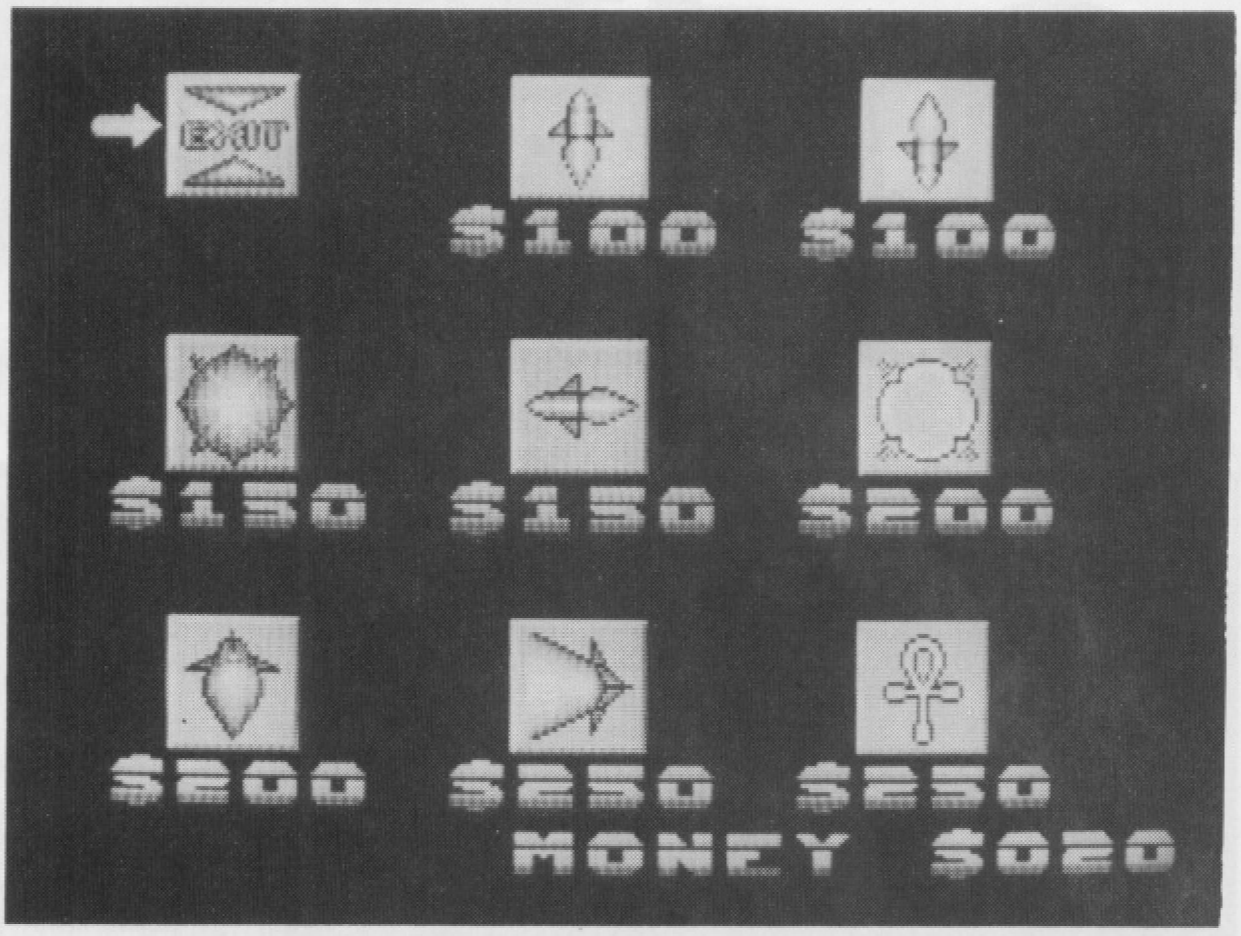


DMA Design, the two-man team behind the R-Type-a-like **Menace**, has now come-up with **Blood Money** similar in graphic style, but offering a wealth of improvements over its predecessor as well as a novel comedy element.

You play the part of Spondulix (the monetary scenario is evident from the word go), an aspiring young space pilot who longs for adventure beyond the stars. With 200 dollars in his pocket, he enlists for a holiday with a difference – courtesy of Alien Safari Promotions, a firm that organises violent space battles on alien worlds for would-be Luke Skywalkers.



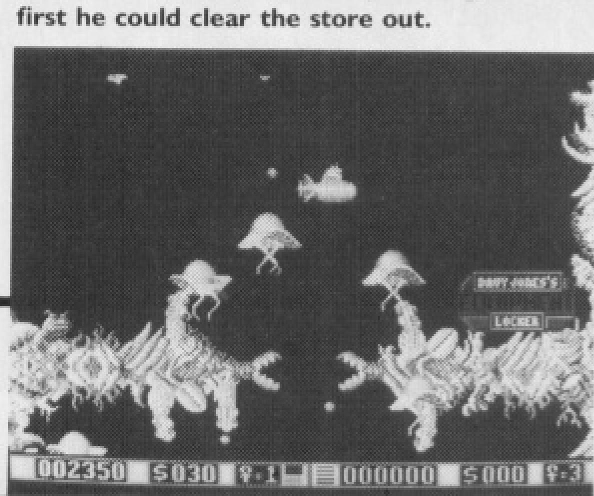
▲ The second planet, the aquatic Grone, sees Level One's high-tech machinery replaced by venom-spitting water snakes and jellyfish, with a 'living' sea-bed completing the watery feel.

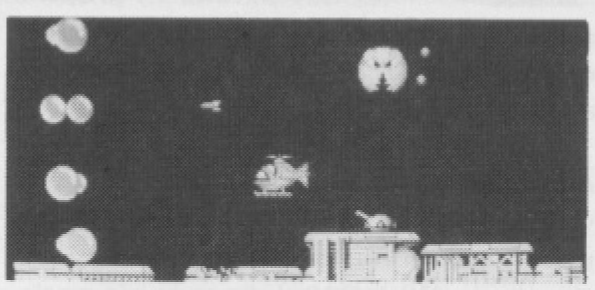


Cash is exchanged for equipment and weaponry by entering the shops that appear at regular intervals. The better the weapon, the more moolah you have to fork out for it. It's worth scrimping and saving for some of the more powerful equipment.

DMA Design was founded just over two years ago by 23-year old David Jones, a former demo programmer who, unhappy with the lack of good Amiga shoot 'em ups, decided to write one himself. He paid a visit to his local arcade for ideas and saw Konami's **Salamander**. Inspired he began work on **Menace**. By now David had all the ideas and was ready to go but he needed someone to provide the graphics. As luck would have it he met up with unemployed art college graduate Tony Smith. Tony, 34 had recently bought an Amiga and **Deluxe Paint** and was bursting to have a go at designing some game graphics. Naturally the two got together. David and Tony are currently working on a beat 'em up in the **Barbarian** mould called **Gore**. Dave's promising a host of original features like the ability to load in new sets of combat moves between levels and a novel way of acquiring extra weapons – they're hidden inside the decapitated heads of your opponents! Following that, there's the possibility of a game in the Sega coin-op mould. David's a big fan of Sega's **Power Drift** and is hoping to 'borrow' some routines from that for use in a 3D shoot 'em up. Meanwhile, Tony would like to have a crack at a coin-op conversion. "It'd be a real challenge," he says. When he's not programming, David enjoys a good arcade blast more than anything else. His current faves are Jaleco's **Saint Dragon** and Sega's **Power Drift**, and he's also looking forward to seeing **Populous**. Tony's tastes are understandably a little more graphics orientated, and he's a great fan of Cinemaware. On the games side, **Marble Madness** and **Interceptor** are his fave raves.

In two-player mode, the rivalry between the players doesn't stop at collecting the most tokens. When a shop appears there's a mad scramble to beat your parnter to the door. Offers are valid only while stock last and if your companion gets there first he could clear the store out.





Blood Money may *look* uncomfortably like a Menace clone, but here the similarity ends. The ship turns to shoot any aliens missed on the first pass and there's even a slice of vertically-scrolling action as you pass through to the next section of the level.

A

What impresses most about Blood Money is the fact that it's not just another R-Type clone – it's more of a variation on the shoot 'em up theme. In similar games, shooting aliens is the main priority while the extra weapons are just something that appear to your advantage along the way. Here the tokens are vital, and at times even dealing with the aliens takes second place to collecting dosh. The vast maps with vertically scrolling sections and the novel touches like the joystick reversing antennae provide welcome innovation. A tongue-in-cheek style is evident throughout, especially in Tony Smith's stylish graphics that border on the cartoony at times. To cap it all there's a completely OTT opening sequence complete with 'Loadsamoney' sampled music! Fans of Menace are in for a treat. Others may find the going a little tough – and maybe a little flat at times.

PRICE	£24.95
RELEASE DATE	Out Now
GRAPHICS	80%
SOUND	76%
PLAYABILITY	78%
VALUE	71%

OVERALL 74%

ST

Wayne Smithson, programmer of Baal, started work on the conversion two weeks ago and hopes to have it finished in time for an August release. Wayne has been supplied with all the original graphics data so there won't be any superficial differences, and his only problem will be to keep the speed consistent. There's a possibility of two incarnations, with the 1040 version running at a faster speed with enhanced music. What is certain is that both will occupy two disks and cost £24.95.

PC

Work has yet to start so there's no firm details apart from a definite price (£24.95) and a release date, which is currently pencilled in for August. Hopefully both CGA and EGA will be supported.



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Golf – a good walk spoiled, or man's greatest sporting achievement? Taking up Accolade's offer of a round with the player of the century, Ciarán Brennan takes a pen in hand and prepares to address the ball.

Jack

G
M



Eighteen holes of heartbreak and happiness stretch out ahead as the prospective swinger tees off at the first. The entire game is controlled via a handful of icons. The most important aspects to watch out for are the direction pointer above the main screen (which changes the viewpoint entirely when moved past the markers on the extreme right and left), the wind direction meter in the lower left corner and the power bar above it (which, by use of a mere three taps of the space-bar, controls the shot's power and direction).

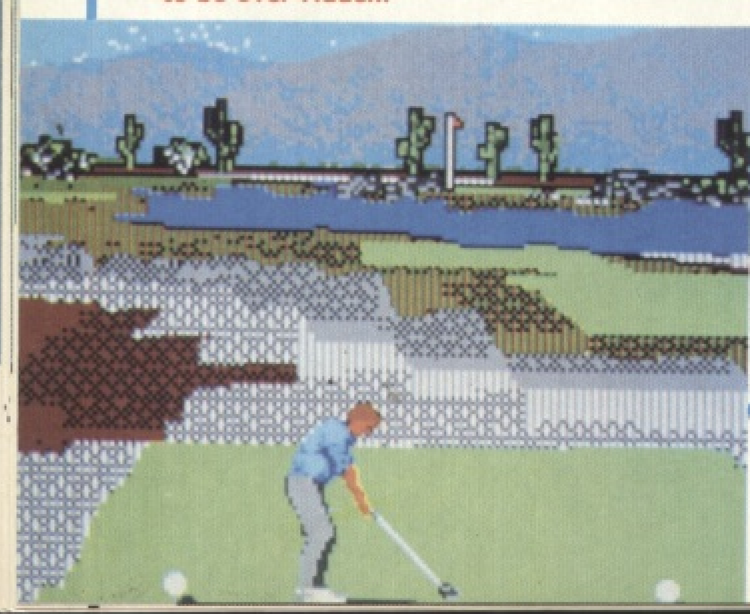
Apart from having one of the longest titles ever to grace a piece of entertainment software, **Jack Nicklaus' Greatest 18 Holes Of Major Championship Golf** features some of The Golden Bear's favourite holes from courses on which he's competed during his 30-year career.

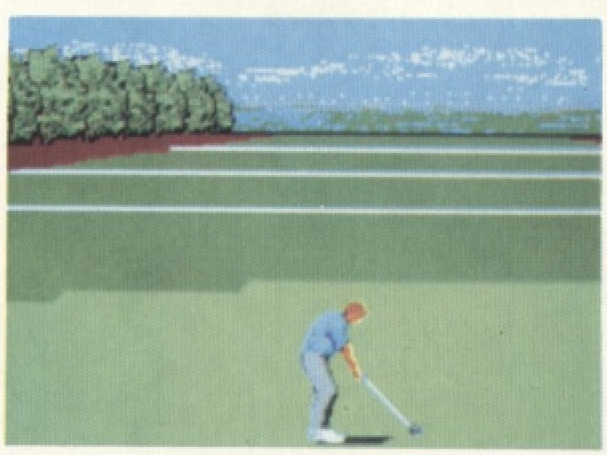
All of golf's traps and treasures are offered: sand traps, water, trees, deep rough – and the joys of holing a 45-yard birdie from way off the green. Even the golfer's mercenary instincts are pandered to, as there are two distinct types of game on offer – Stroke Play (the usual 18 hole game where the player with the lowest overall score wins) and 'Skins', a version of Match Play where each hole is contested as a separate match for monetary stakes.

The long walk to the 19th hole can be undertaken alone – but for those who consider golf to be a more social recreation, up to three (either real or binary) friends can tag along. The computer players range from hopeless beginners to Nicklaus himself and represent all skill levels between.



The basic stroke doesn't change from shot to shot (as is the case in real golf). What does change, according to the distance from the hole, is the selected club. In Beginner Mode the club is selected for you, but this doesn't take the ball's 'lie' into account – consequently the program's choice often has to be over-ridden.



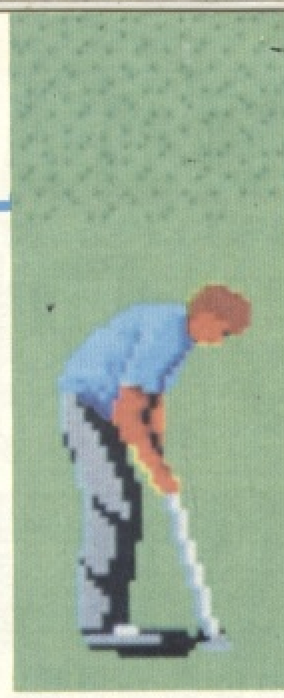


Novices are catered for by the inclusion of a putting green and a driving range (seen here). Much use of both is recommended if you harbour any hopes of taking on the great man himself.

The noticeboard situated at the tee gives an overhead view of the imminent hole. Unfortunately there's very little indication of distance given (apart from the overall yardage) which makes the direction of the drive difficult to gauge.



Nicklau's Greatest 18 Holes of Major Championship Golf





▲ **The small roundish bit with short grass and a hole on it is called the green. Once here, the putter is automatically selected and the wind meter changes to indicate the green's 'break' or slope.**

▼ **Golfers are known for their strangely coloured attire – but this is taking things a little too far. The CGA version isn't as pretty as its EGA partner, but apart from a slight difficulty in separating the rough from the fairway the gameplay is exactly the same.**



PLAYER OF THE CENTURY



Jack Nicklaus, The Golden Bear, began his epic drive along the hazardous course of golfing fame at the age of 13 when he shot an incredible 69. Fame and fortune in the major championships wasn't long in coming to the blond prodigy, who first competed in the US open at the age of 17. Jack's subsequent record in major tournaments has resulted in an unparalleled 21 victories and 19 second-place finishes – a record by which others will forever be judged. Although now in the twilight of his career, Nicklaus is still a force to be reckoned with – a fact emphasised by his winning of the 'Player Of The Century' award in 1988. Jack's 30 years of professional experience is now put to good use in his alternative career as a course designer. The Bear has already designed 51 courses worldwide, with 17 more under construction and a further 24 in the pipeline. Two of Jack's own courses, Castle Rock Colorado and Desert Mountain Arizona are featured in the program.

PC

A new golf game can only really be judged by two criteria: how accurate and playable the actual game is and how useful and entertaining the bells and whistles are. On the first point, the program which Jack Nicklaus has chosen to put his name to is up with the best. With a couple of minor exceptions, the game is playable and, to those not too familiar with the real thing, educational. The control method is simple to get to grips with, but remains tricky to use properly and so adds a real skill element even at the lowest level. What problems there are mostly lie in the presentation: for example, if a second player wants to join in, the program practically has to be booted up from scratch – other (and more important) flaws include the high speed of the computer player, making it difficult for the player to learn from the experience. Ultimately though, the game is playable, realistic and well packaged – highly recommended if you don't already have a golf game, and worth checking out even if you do.

PRICE	£24.95
RELEASE DATE	Out Now
GRAPHICS	79%
SOUND	74%
PLAYABILITY	81%
VALUE	76%

OVERALL 83%

A

Work is well under way in California, with a 'Queen's English' version supposedly imminent. However, apart from a provisional release date of next month and the probability of a £24.95 price tag, there's little information available.

ST

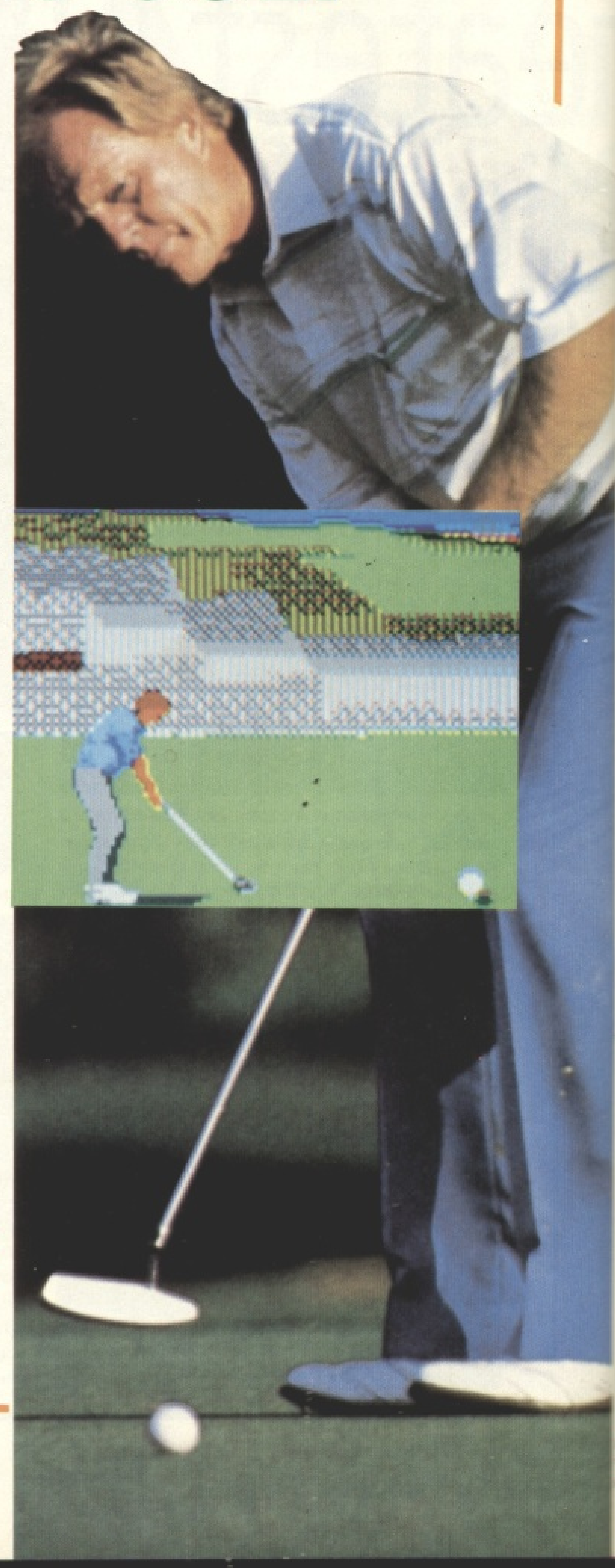
Atari owners will have to wait a little longer for their chance to play a round with Jack, as this version is barely in to its development schedule. The only thing that's known at this stage is that the conversion is in the hands of a British team.

COMPETITION



WALK AWAY WITH A SWINGING GOLF HOLIDAY

In this fore-mendous Accolade competition



Fancy yourself as a budding Golden Bear? Well, here's your chance to find out if you've got the potential to reach his near-legandary status and have a bit of fun into the bargain.

To celebrate the release of **Jack Nicklaus' Greatest 18 Holes Of Major Championship Golf** (Phew!), Accolade is offering a fabulous all-expenses paid course of golfing frolics at Scotland's National Sports Training Centre, complete with tuition by top PGA professionals. The lucky winner will have access to the centre's five-hole course, training bunkers and driving bays for a full four days – and if that wasn't enough, you also get the opportunity to play on some of the local Ayreshire courses.

Ten less fore-tunate runners-up will each receive a copy of **Jack Nicklaus' Greatest 18 Hole Of Major Championship Golf** (Phew!).

The fairway to win and make your pals green with envy is to putt the answers to the following five questions on a postcard and send them to: **I'd Rather Jack, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU** to arrive on our doorstep no later than Friday June 30th (By the way don't forget to include your age, daytime phone number and machine).

1. Sandy Lyall made an amazing bunker shot at the 18th to take the 1988 Masters title in Augusta – but what club did he use?
a. Driver
b. 7 Iron
c. Sand Wedge

2. Many professional golfers are known by affectionate nicknames, but can you match these three with their respective 'handles'?

Greg Norman	The Golden Bear
Jack Nicklaus	Master Mex
Lee Trevino	The White Shark

3. In which American state is Accolade based?
a. Washington
B. New York
C. California

4. At what age did Jack Nicklaus first appear in the US Open?
a. 17
b. 22
c. 12

5. How many victories in major tournaments has The Golden Bear clocked up in his illustrious career?
a. 11
b. 55
c. 21

THE NINETEENTH HOLE

Finish your entry with your favourite golfing gag, and in the event of a tie, the entrant who provides us with the heartiest chuckle will walk away with the honours.

THE RULE BOOK The Editor's decision is final and no correspondence will be entered into. Employees of EMAP, Accolade, The Sales Curve and their friends and relations may not enter.

THIS MONTH!

- Ocean's BATMAN: The PENGUIN UNWRAPPED!
- INVALUABLE MATERIAL from Virgin's SILKWORM
- HOW to SURVIVE in Logotron's ARCHIPELAGOS
- Grandslam's PACLAND: BIG BONUSES

TIPS

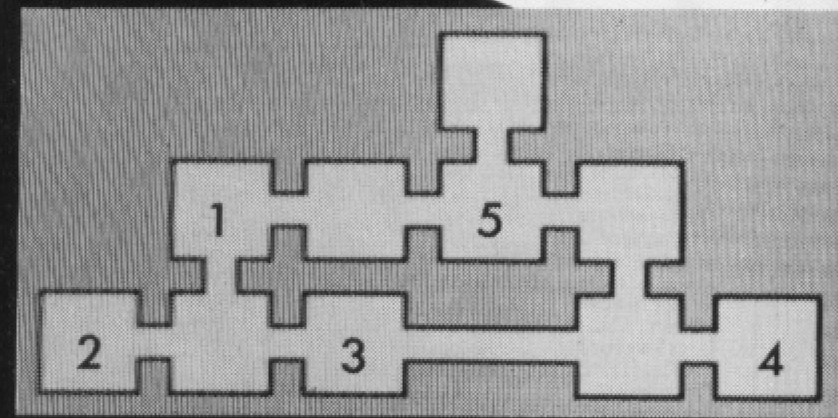
BATMAN

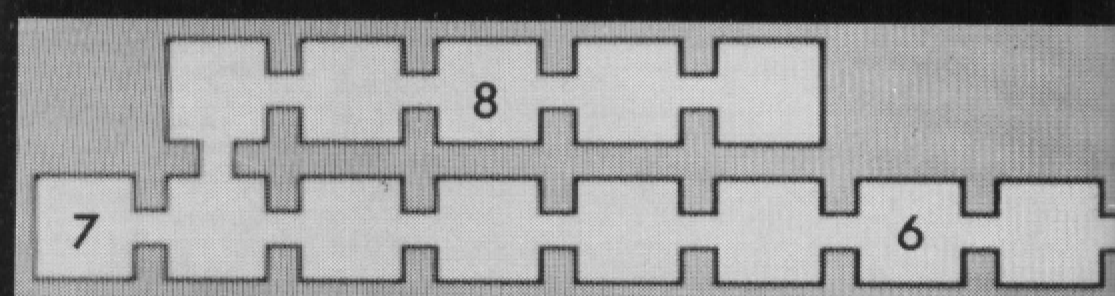
Ocean

Defeating the Penguin has just become a doddle (should that read 'waddle') thanks to this combined map and solution. Next month, the Joker gets the same treatment. Thanks to Timothy Hodges of Peterborough and the boys at Special FX for the definitive bat-tips.

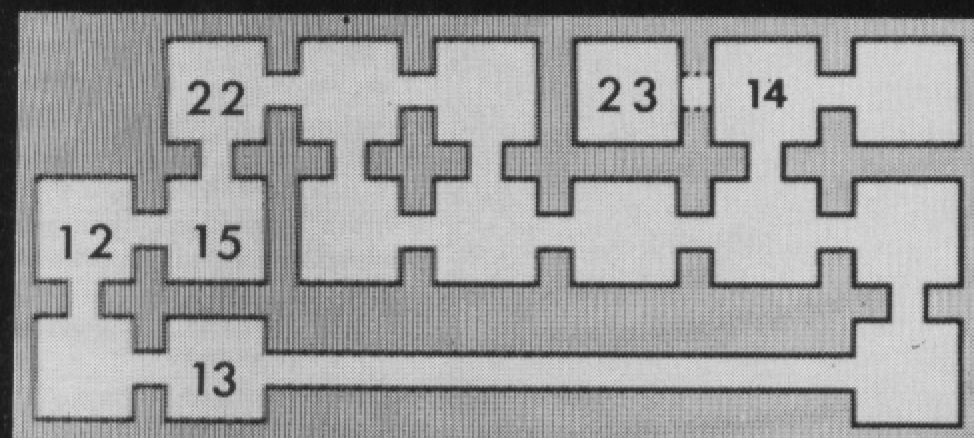
GO TO... AND...

1 Pick Up BAT-O-RANG.
2 Pick Up GRENADE.
3 Pick up SPANNER. Use SPANNER. Drop SPANNER.
4 Pick up KEY. Pick Up BADGE.
5 Pick Up DISK. Use DISK. Use BAT-O-RANG.
6 Pick up SWEET (eat when energy is low).
7 Pick Up TRAINING SHOE.
8 Pick up TORCH.
9 Use BADGE.
10 Pick Up ROPE.
11 Use KEY. Drop KEY.
12 Pick Up MAGNET.
13 Pick Up FOOD (eat when energy is low).
14 Use GRENADE to destroy WALL.
15 Use BAT-ROPE.
16 Pick Up LIFT KEY.
17 Use TRAINERS.
18 Pick Up KNIFE.
19 Use TORCH.
20 Pick Up DART.
21 Use LIFT KEY.
22 Drop TORCH. Drop LIFT KEY.
23 Use DART. Pick Up PASSCARD.
24 Use PASSCARD.
25 Pick Up KEY.
26 Pick Up VIDEO TAPE.
27 Use KEY.
28 Pick Up VIRUS DISK.
29 Pick Up TRUMPET. Use TRUMPET. Use DISK on COMPUTER.

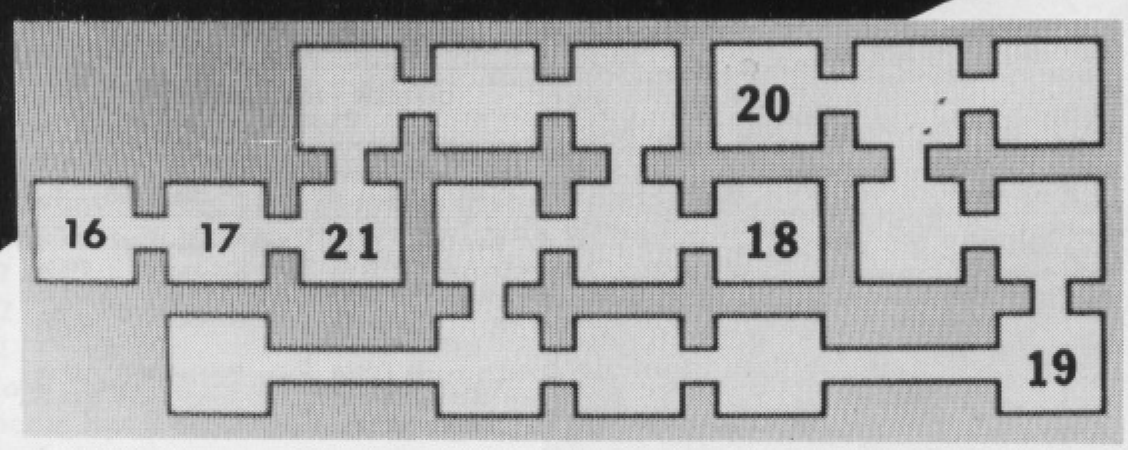




OUTSIDE



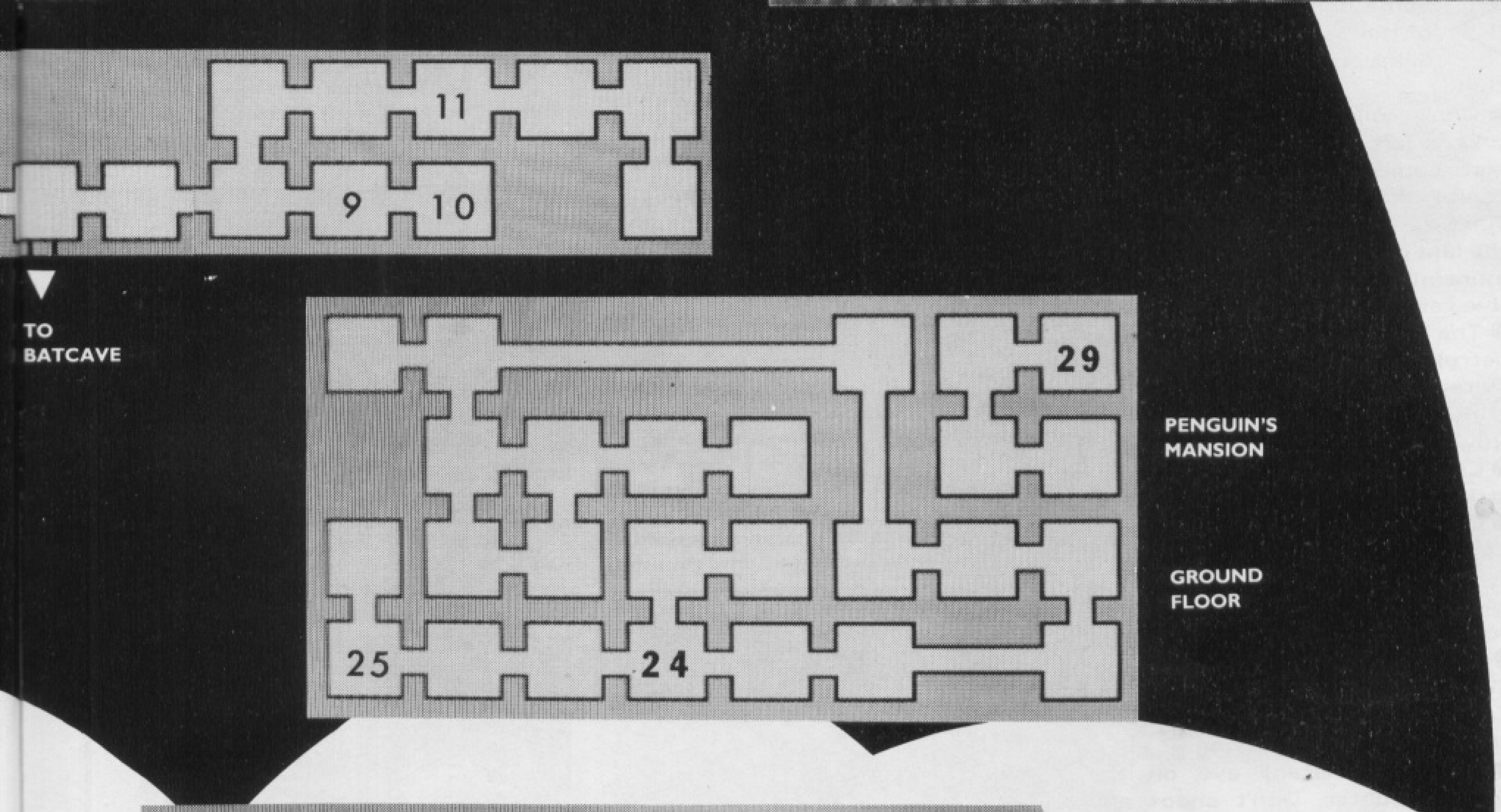
WAREHOUSE FIRST FLOOR

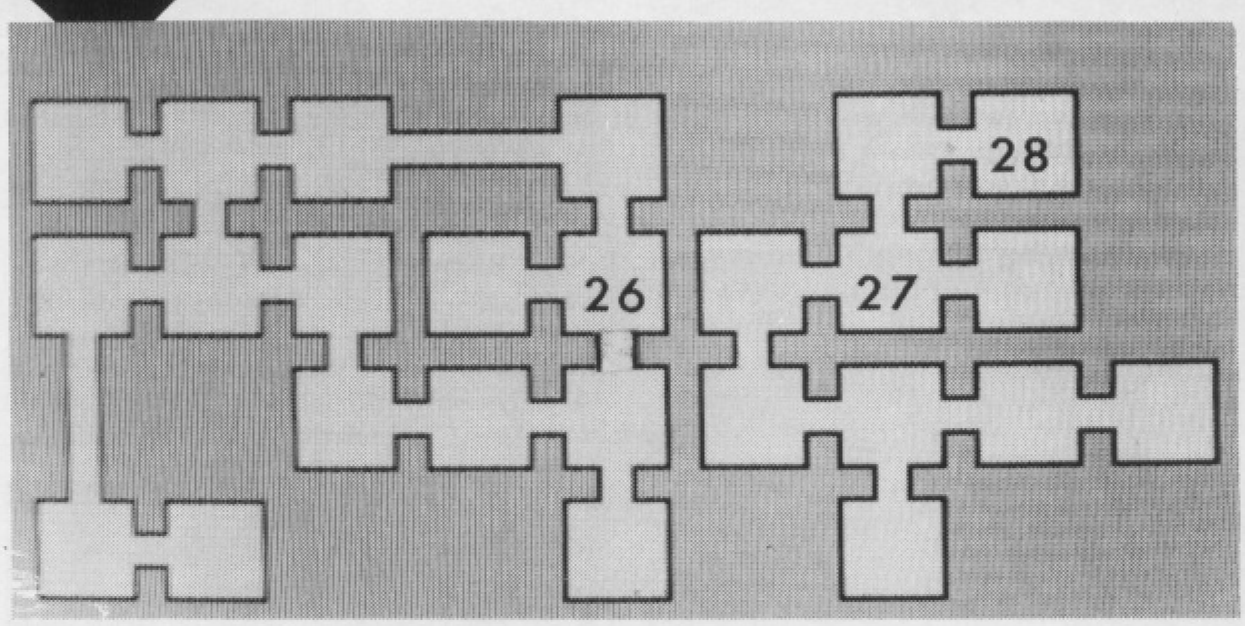


WAREHOUSE GROUND FLOOR









PENGUIN'S MANSION
FIRST FLOOR

IN GENERAL...

- Repeated Bat-o-rang hits see off the Penguin's henchmen (who then leave behind energy-restoring bags of crips). To throw Bat-o-rangs as fast as possible, hold down fire and tap left or right continually.
- See off the mechanical Penguins with low kicks.
- Build up a stock of crisp packets before entering the Penguin's Mansion. Be ready to use them when the going gets rough.
- Only one crisp packet can be on screen at a time, so if a henchman drops one, collect it before attacking any others, otherwise they run off without dropping a packet.

TIPS

SILKWORM

Virgin

Some handy hints, courtesy of the Sales Curve's resident Silkworm master, Dan Marchant.

● Don't collect the points bonus tokens left by the Geese until the last moment – they also serve as useful five-second shields. Also, don't activate a smart bomb until the last possible moment, allowing more aliens to get in its destructive range.

● The power-up tokens are like petrol tokens. Each power-up acquired produces a stripe in the status area beneath your score. Now here's the deal...

● Collect FIVE power-ups and the stripes form a flag icon.

● Collect TEN in total and a second flag appears.

● FIFTEEN power-ups produce a Small Bird that allows you to keep your rapid fire after death.

● Best of all, collect a total of TWENTY power-ups for a Golden Eagle which allows you to keep all your weapons after dying.

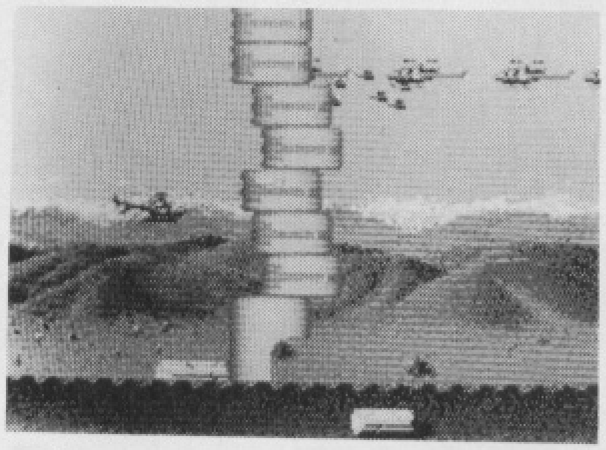
● Keep a constant eye on the Goose Counter. Don't shoot any aliens if you're coming to the end of a level and the counter is low – otherwise you get a guardian AND a Goose to contend with.

● When you're covered by a shield, crash into as many aliens as you can – but retreat when the shield starts flashing, indicating it's wearing off.

● AMIGA ONLY. When playing as the Jeep, watch out for the Mole, an alien which doesn't appear in the arcade version. It tunnels up out of the ground before racing across the screen towards you. There are two ways to deal with it. Either shoot it quickly (the Helicopter can help here) or exercise a timely leap.



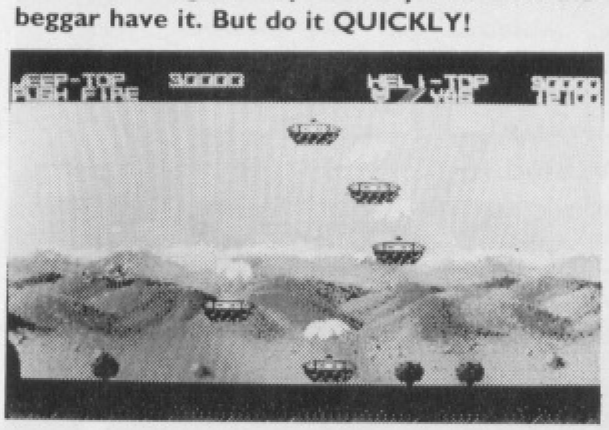
▲ When tackling the 'end of level' Tanks in the Two Player game, take the Chopper up high to divert some of the Tank's firepower, making life easier on the Jeep. If you don't quickly finish off the Tanks, they go into 'angry mode' and dish out massive amounts of firepower.



▲ The large tower is easy for the Helicopter to handle – just shoot out the lower sections to lower it. Life's not so easy for the Jeep though. You can either shoot out all the sections, whereupon the rest of it explodes, or drive through the tunnel in the bottom section (which is rotating constantly, meaning you have to time your drive through).

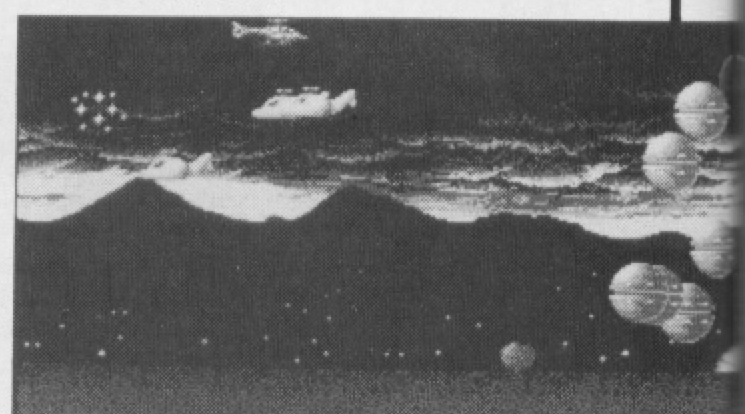


▲ The Tank-Missile Launcher that appears from the rear can only be shot by the Jeep. Elevate the gun turret until it's facing directly behind you and let the beggar have it. But do it QUICKLY!

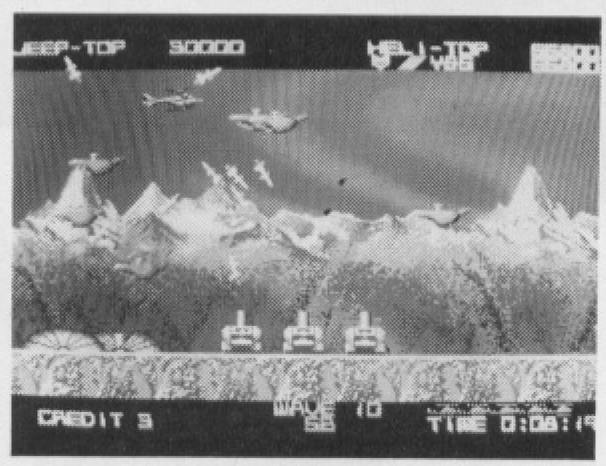


▲ Don't shoot at the Tanks' parachutes – they fall to the ground, more often than not right on top of the Jeep.

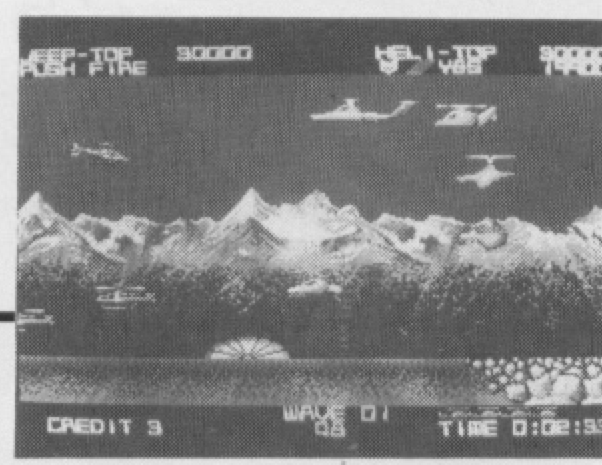
▼ Don't shoot the black metallic 'Deathstars' as soon as they appear. They won't shoot at you and after a while they release a shield token – THEN you can let them have it!



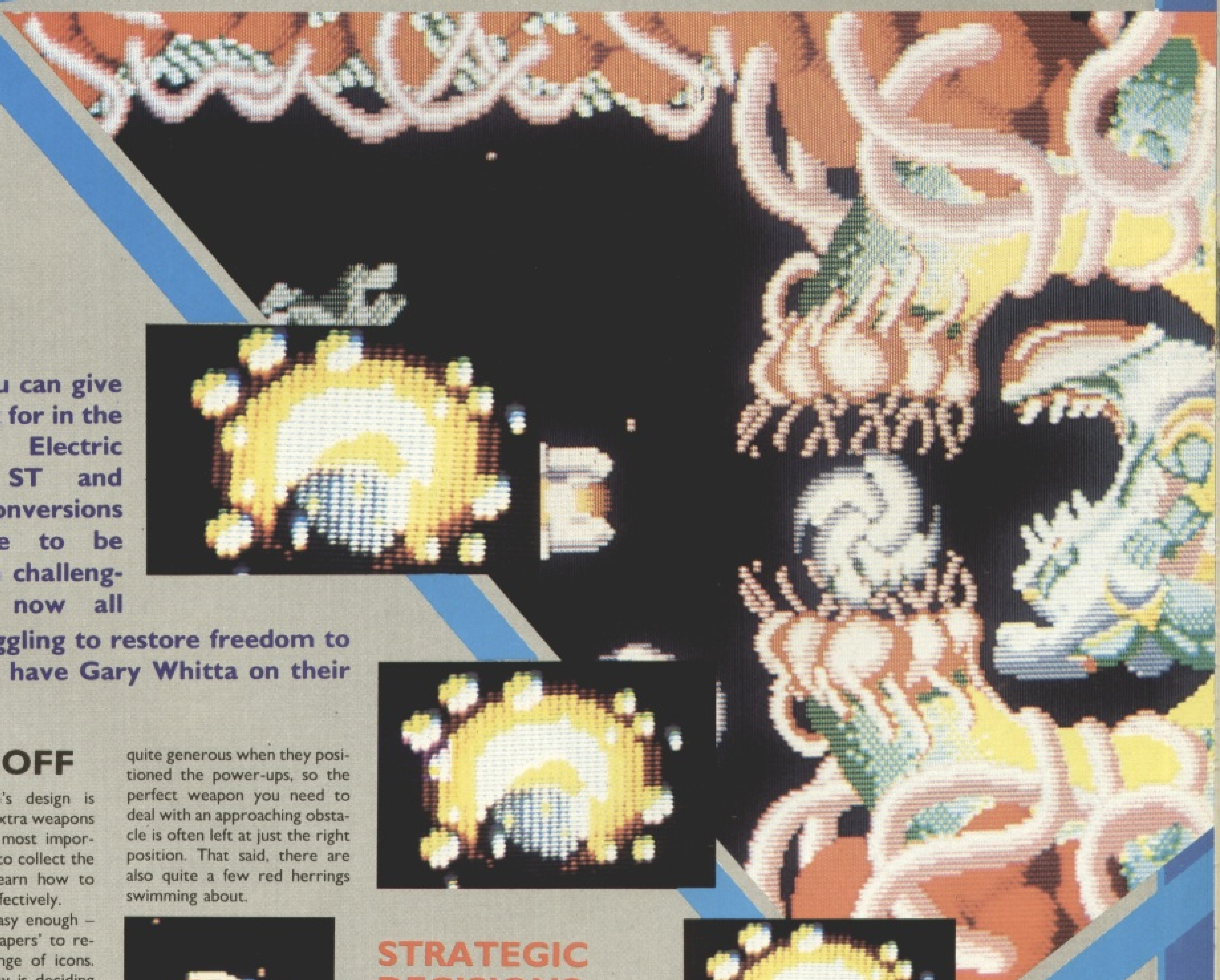
▼ To end waves quickly and produce more Geese, wait for Missile Launchers to fire their weapons before shooting both the Missile AND the Launcher. This counts as two hits rather than one.



▼ For double the weapons bonus, shoot the Goose before the pieces join together. The grey section is the most vulnerable and is best destroyed by flying directly over it with either a shielded Helicopter or the Jeep (point the gun straight up).



R-Type



Even if you can give Bydo what for in the arcades, Electric Dreams' ST and Amiga conversions can prove to be more than challenging. But now all those struggling to restore freedom to the galaxy have Gary Whitta on their side...

BLAST OFF

Because **R-Type**'s design is built around the extra weapons and gadgets, the most important initial task is to collect the power-ups and learn how to use them most effectively.

Collection is easy enough – just shoot the 'leapers' to reveal one of a range of icons. What isn't so easy is deciding what to collect and what to leave behind. A certain weapon may be useful for what's going on at the time, but a weapon's only worth collecting if it helps in the long term.

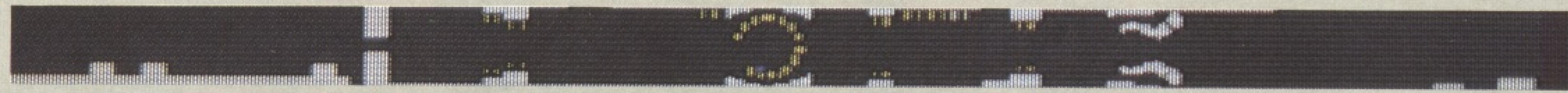
R-Type's designers were quite generous when they positioned the power-ups, so the perfect weapon you need to deal with an approaching obstacle is often left at just the right position. That said, there are also quite a few red herrings swimming about.



STRATEGIC DECISIONS

Apart from the odd random element, all of **R-Type**'s attack waves are preset, so the ability to know what's coming next and be ready for it is what makes an expert.





LEVEL ONE

Grab the **R-Type** as soon as possible and keep it on the front of your craft. Knock out as many of the ground-based enemies as possible by flying into them. If you can get rid of the threat on the ground, entering the interior will be much easier. Once inside, use the beam laser to clear the aliens inside. Shoot out the four guns but DON'T collect the speedup. Wait a second longer and take the helix laser.

The Snake Chain (A) is easy to dispose of, but don't dawdle and get inside quickly or you'll miss the gap. Charge the Beam Laser fully and hit the Blue Orb to destroy the Chain. But be careful – even while it's ex-pl[illegible] off a couple of bullets. Collect the orbiter and fly to the row of gun turrets at the top of the screen. Fly along and the turrets will be knocked out by the orbiter. When you're finished, collect the Ripple Laser.

When the 'Dog Alien' attacks, don't beam up. Instead fire a constant barrage of Ripple Laser shots to destroy it much more quickly. Then collect the Helix Laser that you'll need on Level Two.

(B) As soon as the Mother Alien is in sight, line up with the head in its belly and fire the R-Type in. Then retreat to a safe corner and wait for him to blow.

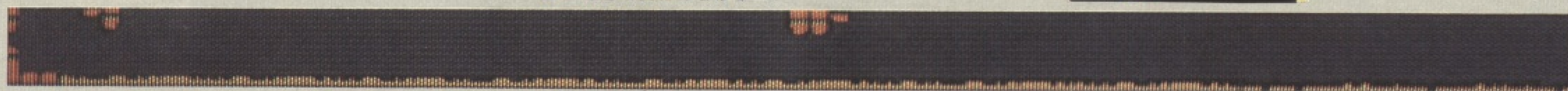
A







B

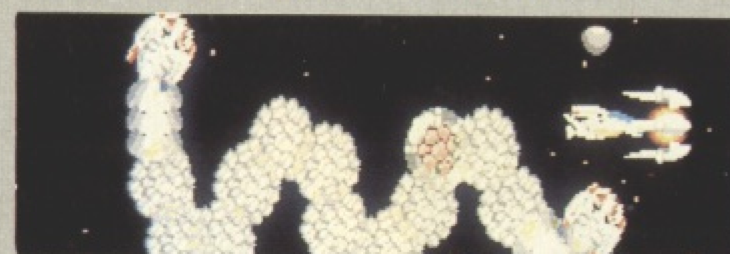


LEVEL TWO

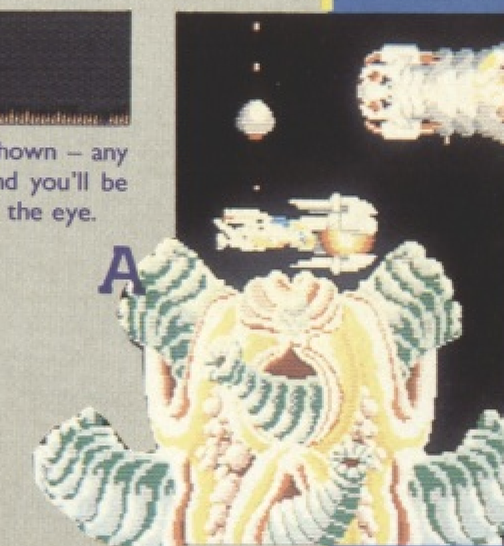
Once again, don't collect the Speed-Up that's left for you at the start. Stay at the far right of the screen at all times to flush Crabs out quickly. While they're dormant, keep firing with the Helix Laser, but when they fly out, fire a full beam to kill them. When two come at once, fire the beam at the point where they cross to kill them both.

When the snake appears, shoot out all its body parts but keep as far away as possible. Don't try the old coin-op trick of letting the snake spin in a circle around you. It doesn't work.

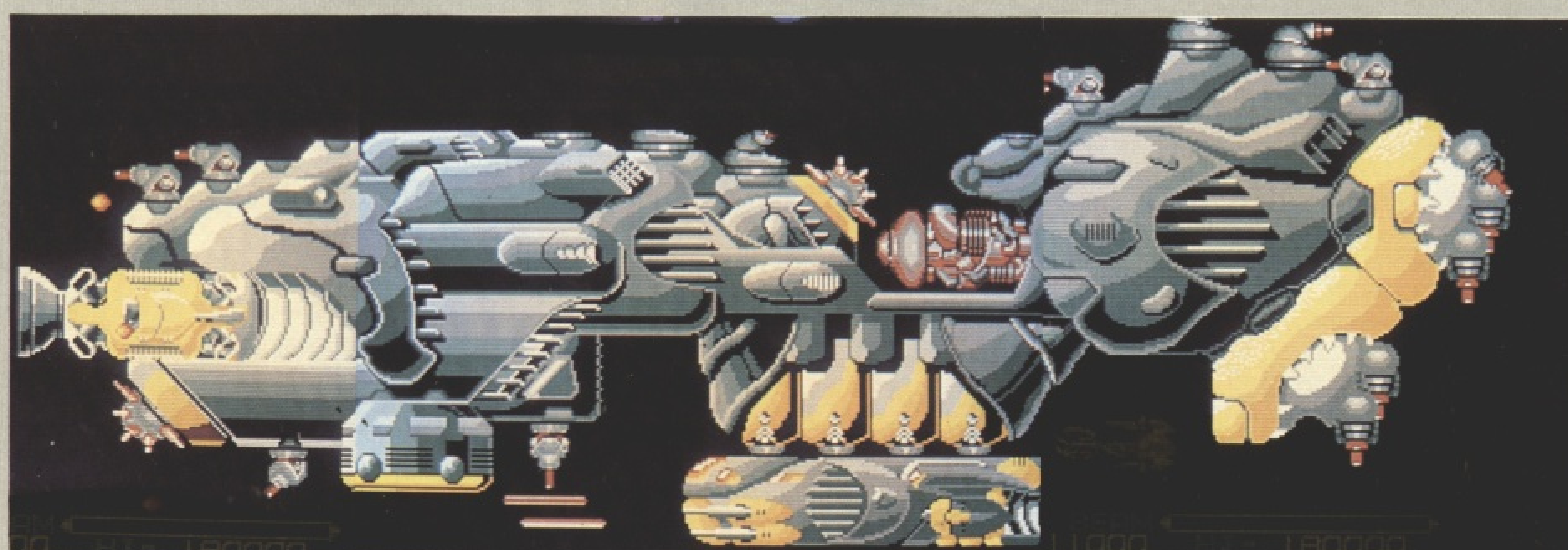
(A) To kill the stump, sit here and fire constantly at the pulsating blue eye when it appears. You must be positioned exactly as shown – any higher or lower and you'll be hit by the snake or the eye.



A



LEVEL THREE



This is arguably the hardest level of the lot, with the Amiga version being marginally easier than the ST due to slightly more fluid movement and the lack of a background.

If you're carrying an R-Type, fire it into the thruster as soon as you see it. If you haven't got an R-Type one will soon come. When the Thruster is gone, recall the R-Type and collect the second token that will by now be coming along the same route to be awarded with the Flame Laser.

Shoot the four guns in the ship's 'mouth' and then take out the large gun with the Beam Laser. Fly under the craft and keep shooting the gun with the Flame Laser.

When the red token arrives collect it for a ripple laser and then fire like crazy at the large thruster. When it blows, take out the four Rockets and then fly under them. Attach the R-Type to your rear, collect the Helix Laser and make your way up the back of the ship, taking out the guns as you go by hitting them with the R-Type.

Fix the R-Type back on your nose and fly to the left shooting the gun turrets as you go. Wait until the Red Piston slides back, then move down into the cavity and hit it with a full beam. Bingo!

An alternative method favoured by many R-Typers is to keep the R-Type attached to the rear of the ship for the final assault on the pulsating piston. It saves you from having to scramble for the space bar to release it (which can be fatal) and having the core positioned there also gives a little extra protection from the laser fire spewed at you by the super cannon to the left of you. The process for shooting the piston remains the same. When it draws back to reveal the eye, beam up an dlet it have it.

then fire like crazy at the large out the guns as you go by ity and hit it with a full beam. It saves you from having to spewed at you by the super canon to the left of you. The



LEVEL FOUR

This is where the Beam Laser is at its most effective. Take out the spiders as soon as you can with it, and also use it to clear a path through their spawn-trails.

If you've still got the Ripple Laser, don't exchange it for the Flame Laser that's offered. You'll need it later.

Collect the second Orbiter and carry on until you reach where the screen is filled with Alien Spawn. Don't use the beam – use the Ripple Laser instead as it clears a wider path.

When all aliens disappear from the screen, fly to the far right and stay there until the Guardian appears from the left.

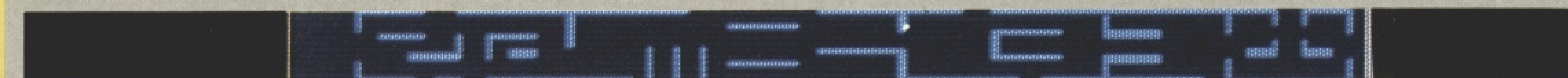
The Guardian splits into three sections when it reaches the right hand side, so fly over it and attack from the left, concentrating on one part at a time. Hit the green orb on each section with the beam to destroy it.



LEVEL FIVE

Only ever use the beam against the Snakes – rapid fire hits take too long. A snake's vulnerable point is its head, as hitting it with a beam kills it outright and sends its body parts flying outwards (prepare for this by staying 'inside' the snake when you hit it). After the first three or four snakes, leave the rest alone.

The Guardian is covered by a protective layer that breaks off section by section. Use the Beam Laser to shoot them. Once its covering is off, hit the red orb in the centre with the beam to finish it.



LEVEL SIX

Unlike most of the other levels, because of the way it's laid out there's a specific route to follow from beginning to end.

The first point to make a beeline just below the second opening in the ceiling. From here you can knock out the aliens as they drop from the ceiling. Use rapid shots to kill them. DON'T use the beam. It's vital to take out all the aliens here at an early stage. If you don't they can cause all kinds of trouble.

Repeat the process at the next opening, using rapid fire to take out the aliens as they drop from the platform.

At this point, a Leaper appears carrying a Helix Laser. You MUST collect this to stand a chance at the end.

Fix the R-Type to your rear and sit at the right hand corner to shoot the aliens. Kill the first wave by hitting the glowing Orb on each as they pass. There will be the odd one or two whose Orbs are facing the wrong way, and these must be avoided. You don't need to shoot them all – they'll circle the screen twice and any that are left will exit the screen, ending the level.



LEVEL SEVEN

Apart from there being a set route to follow at certain sections, this level requires minimum strategy and maximum lasting.

Collect as much firepower as ssible, espec ally the Orbiter. the time you get to point (A), the screen gets choc-a-bloc with aliens. At this point the screen begins to slow down (something that works to your advantage as it gives you a spare second or so to manoeuvre). The safest place to is on the far left, where alien activity is at its minimum.

By the time you reach the Alien Junkyard (B), you must be equipped with an overhead Orbiter to protect you from the debris that drops from garbage chutes. Keep beamed up all the time, and hit both the Guardian and the One-Eyed Monster that emerges from the sewage at the bottom of the screen from time to time.

A





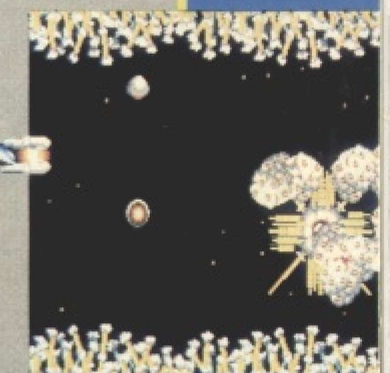
LEVEL EIGHT

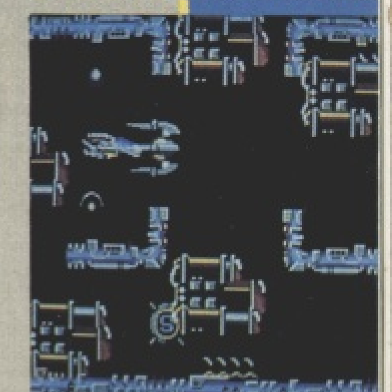
The shortest level of the lot. Reaching the end is easy, as the tions, this level requires minimum strategy and maximum blasting.

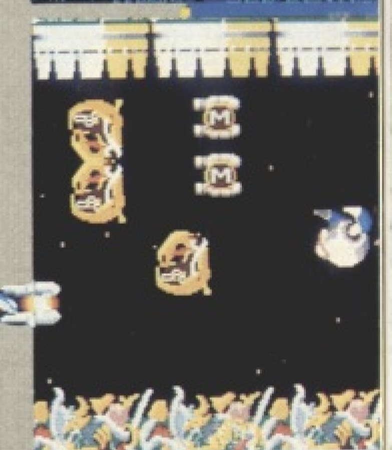
Collect as much firepower as possible, especially the Orbiter. By the time you get halfway, the screen gets choc-a-bloc with aliens. At this point the screen begins to slow down (something that works to your advantage as it gives you a spare second or so to manoeuvre). The safest place to stay is on the far left, where alien activity is at its minimum.

By the time you reach the Alien Junkyard, you must be equipped with an overhead Orbiter to protect you from the debris that drops from the garbage chutes. Keep beamed up all the time, and hit both the Guardian and the One-Eyed Monster that emerges from the sewage at the bottom of the screen from time to time.

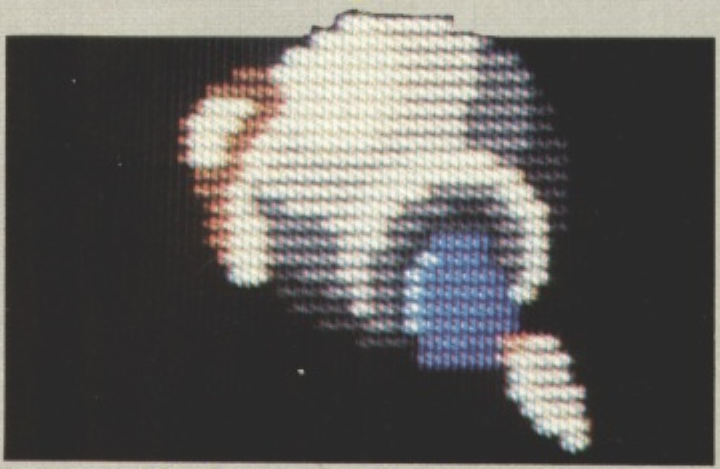






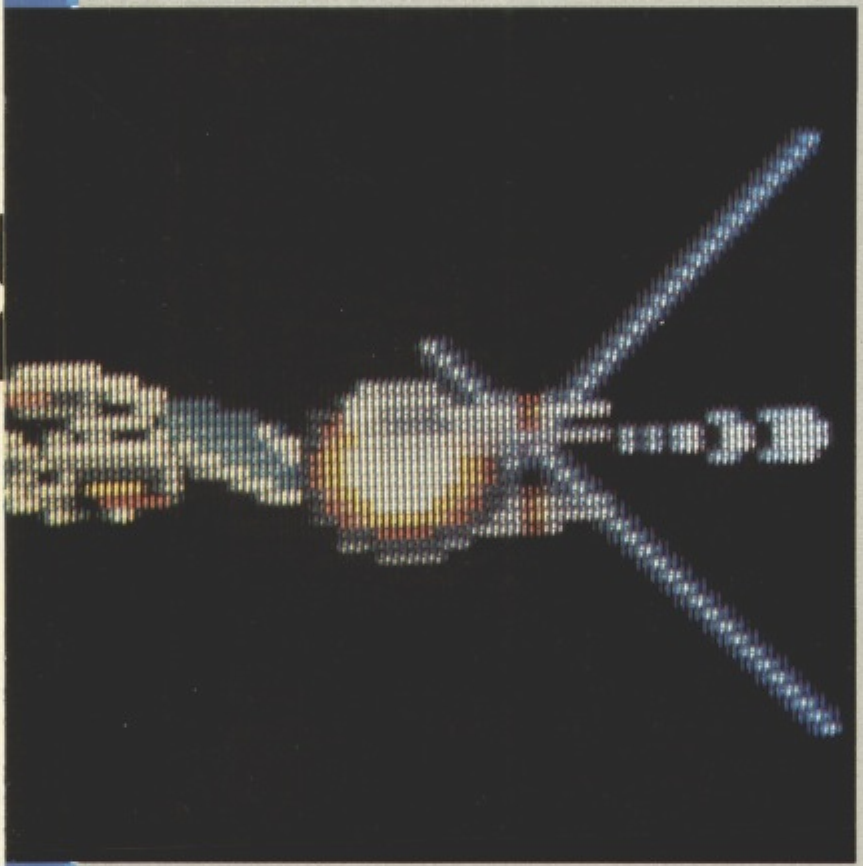






THE POWER-UPS

Two tokens of the same colour are needed to activate most of the extra weapons – the first gives a Nose Cone, the second enables it with its weapon. There are exceptions though, most notably the Orbitals, Speed-up and Missile which activate automatically.



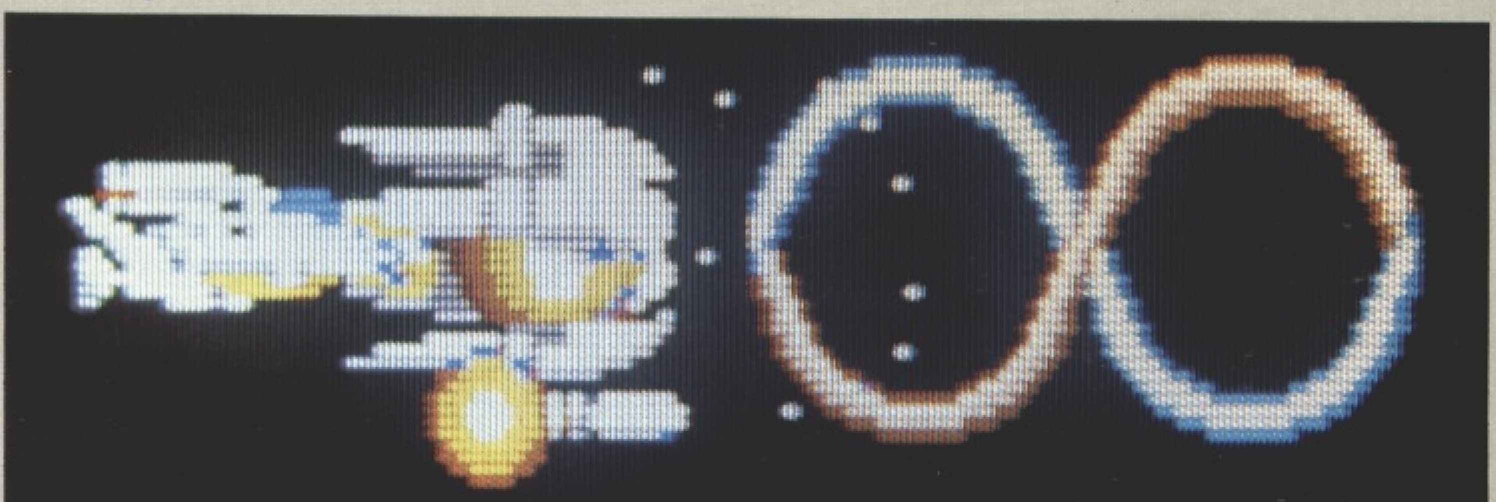
BLUE

HELIX LASER – one of the most useful weapons, this shoots two diagonal beams that ricochet off everything they hit. Not especially useful for any one purpose, but a good all-round weapon that can clear a screen of aliens in a single shot.

RED

RIPPLE LASER – mega-destruction at its very best. This fires a thick beam of red and blue plasma 'hoops', but its range of devastation is limited as it only fires forwards.

TADPOLE LASER – one of the weakest weapons, this should be avoided if possible as it only fires two meagre (and short-ranged) plasma streams.



YELLOW

FLAME LASER – There are certain sections where this is vital. If you don't have it when it's needed you're in a world of trouble. This shoots out two vertical jets of flame which run along the floor and ceiling killing everything in their path – including aliens that can't be hit by any other means.



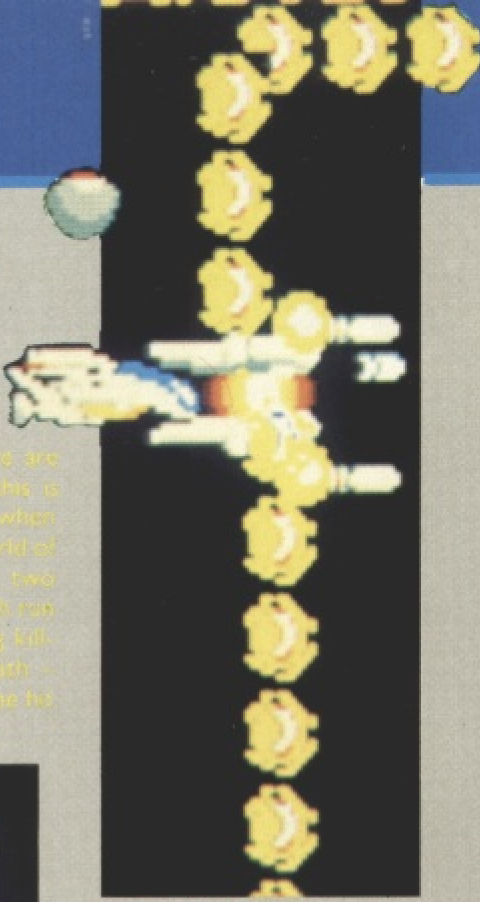
R-TYPE

More commonly known as the Orb, Nose Cone or 'the force', the R-Type comes in three models – standard, special and deluxe. All offer protection from aliens and bullets coming from the front (or behind) and can be released from the craft to take on oncoming enimies – this feature is a real boon when it comes to tackling some of the guardians.

AND THE REST...

MISSILES – unfortunately these, don't live up to their full title of 'homing missiles' as they did in the arcades, preferring to simply fly forwards until they hit something. They can be a help at times, but don't risk life and limb to collect them.

SPEED-UP – represented by an S sign, it's not advisable to collect more than one of these, as doing so makes your ship over-responsive and too easy to fly into aliens, walls etc.

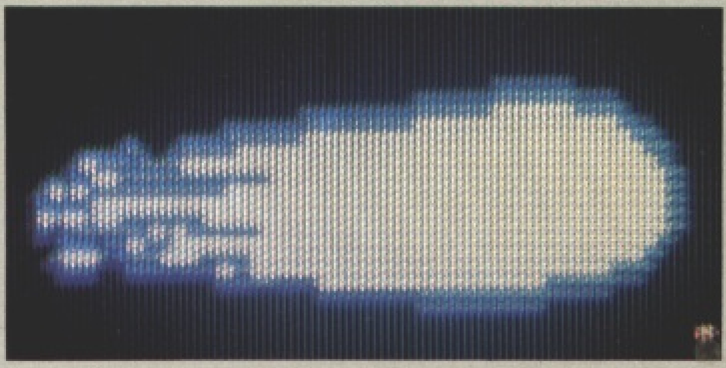


ORBITALS

Two of these can be collected – one sits on top of the craft, the other below. Their main use is to offer protection from approaching aliens.

THE BEAM WEAPON

Don't be afraid to use the beam laser. It only takes around two seconds to charge (a little longer on the ST version) and no matter what strength it is at when it's fired (there are four in all), it takes out every menial alien on screen. The bigger enemies, like the Crabs on Level Two or the roving Missile Launchers are disposed of much more quickly by hitting them with a fully-charged beam. The only disadvantage is that when you need to fire a beam in a frantic situation, you can't shoot while the weapon is charging up. Striking a happy balance of standard rapid-fire laser shots and beam-ups is the key to staying alive.



CHEATS NEVER PROSPER

Oh yes they do. ST owners get the best cheat mode of the two, despite it being awkward to activate. When you're asked for disk B, hold down the HELP key, then hit M and E followed by the Up Arrow key (Help Me Up). Then carry on loading as usual. Start play and hit any of the following keys:

F5 – Invulnerability from collisions with backdrops or aliens.
F6 – Invulnerability from alien's bullets.
F6 – Infinite credits.
F8 – Allows the Nose Cone to be controlled with the mouse.

When you hit one of the above keys, the action pauses for a split-second to indicate the cheat is active.

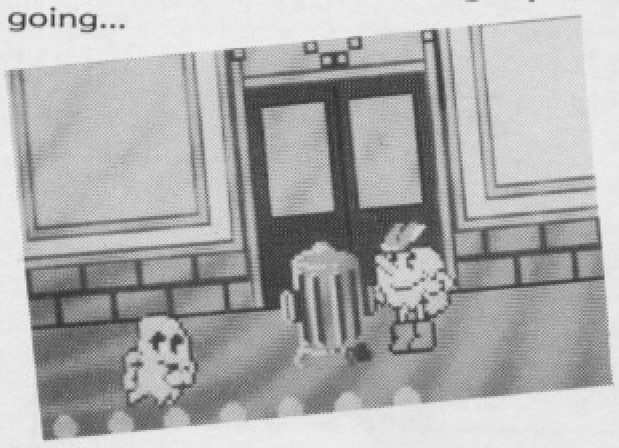
Amiga owners don't have to worry about messing about while loading, but their cheat mode isn't quite so effective. Get on the high score table (about 30,000 points should do the trick) and enter SUMITA. (including the full stop). When the title screen returns, the word FREEPLAY will have been replaced by TRAINER. Infinite lives are now yours.

PACLAND

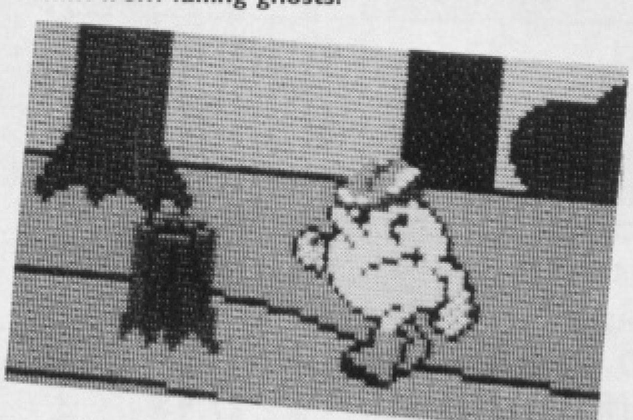
Grandslam

Namco's ageing coin-op is riddled with secret bonuses and so is the conversion. However just to make things a bit harder, the team behind the conversion, Mr Micro, changed the positions of the bonuses. The method for finding them is still the same: jump over an obstacle, be it a fire hydrant, tree stump or cactus, then walk back against it to release the bonus. Obstacles on later levels allow Pac-Man to skip levels and award him with bonus balloons (but where they are and what they do you have to find out for yourself).

Without giving away the exact positions, here are a few to get you going...

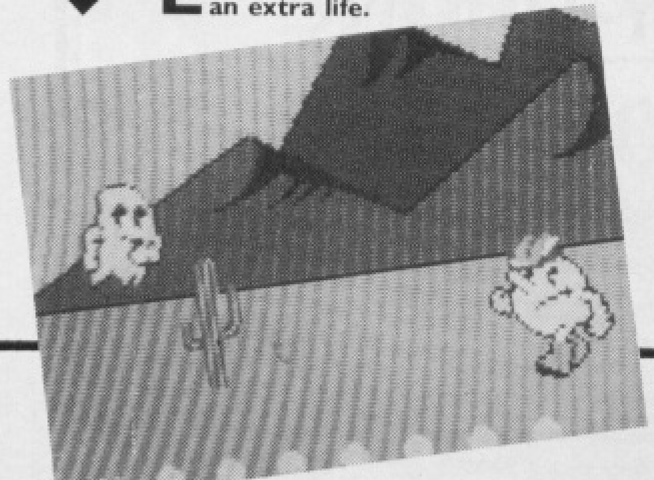


LEVEL ONE: A fire hydrant gives Pac-Man a hard hat to protect him from falling ghosts.



LEVEL TWO: A tree stump gives invincibility for the rest of the level.

LEVEL THREE: Push a cactus for an extra life.





Listen out for the Lost Soul – you can tell if it's moving towards or away from you by the volume of its whining. If it's coming towards you, run for it!

ARCHIPELAGOS

Logotron

Ian Downend, one half of Astral Software, has produced some handy hints to get you started...

- Learn to find your way around first – if you know the position of all the Island Stones and Obelisk, you're well on the way to solving a level. The first 10 levels are designed to get you into this frame of mind – all the stones are connected by land to the Obelisk from the outset and once located they can be destroyed immediately. But beware! Once the last stone is gone, you have only 90 seconds to reach the Obelisk, so save the stone closest to it until last.
- Island Stones can only be destroyed when they are connected by land to the Obelisk. Use the map to determine whether or not a stone is connected. Connections are only valid if land cells (be they fresh or poisoned) are adjacent (not diagonal to one another). Sand connections don't count.
- Collect as many Energy Pods as possible.
- To conserve energy, build connections between islands at the point where they're closest to each other (use the map).

DRAGONSCAPE

Software Horizons

To advance a level during play, hold down ALTERNATE in conjunction with the down arrow key.

ZAK McKRACKEN AND THE ALIEN MINDBENDERS

Lucasfilm Games/US Gold

David Heynault of York is having trouble in the aeroplane. From the newspaper included in the packaging he knows to put the rotten egg in the microwave, but every time he tries the stewardess sends him back to his seat.

For David's benefit (and for anyone else stuck at this position), here's what to do...

Go to the TOILET at the back of the plane. Take the TOILET PAPER from its holder and put it in the SINK. Turn on the tap (the SINK will start to overflow) and press the CALL BUTTON. Now you're free to do as you please while the stewardess cleans up the soggy mess in the sink.

Put the EGG in the MICROWAVE and turn it on. When the stewardess gets back from cleaning the sink she has to clean up the mess left by the exploded egg, giving you more time to search the overhead luggage compartments for an important oxygen tank.

Any Zak queries should be directed to: **I NEED HELP WITH ZAK McKRACKEN** at the usual address.

TIPS

NEXT MONTH!

- **IT'S A JOKE! BATMAN Solution: PART TWO**
- **A CLEAR SOLUTION to Addictive's KRISTAL**
- **WHAT'S NECKS in UbiSoft's NIGHT HUNTER**
- **DEAD-HANDY help for UbiSoft's ZOMBI**

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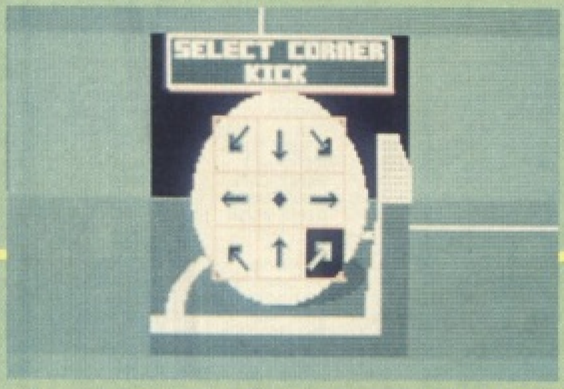
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Kick

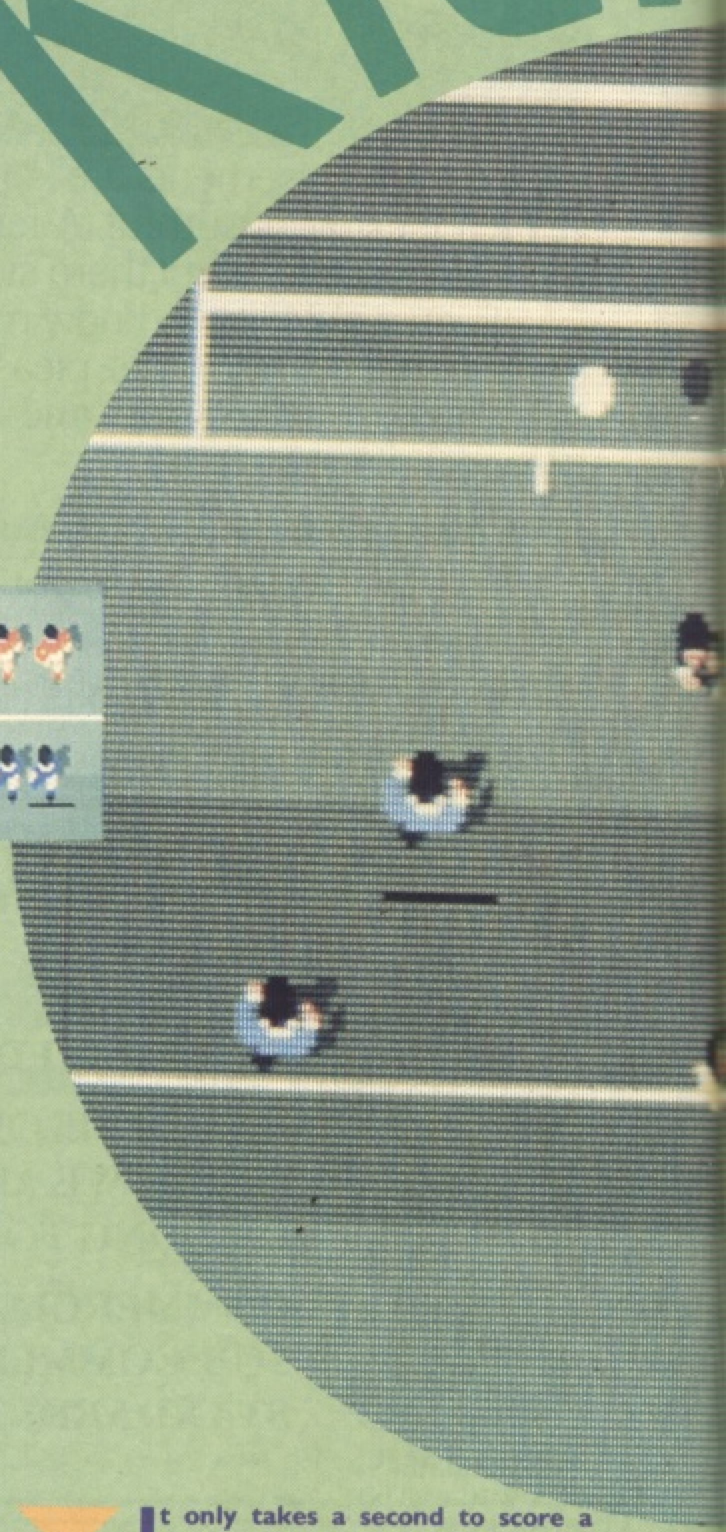
Paul Presley's over the moon with Anco's soccer simulation.

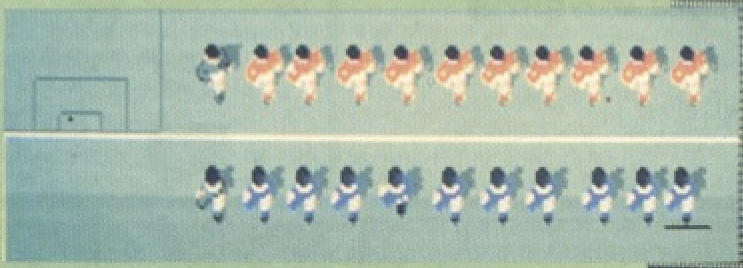


Over 'ere son, on me 'ead... players determine the general direction and height of the corner kick by means of this window.

Soccer's beginnings are as hazy as the morning after the night before. The Romans supposedly kicked severed heads to each other, while the mediaeval occupants of two villages attempted to kick a pig's bladder into each other's locality.

Whatever football's origins, one thing's for sure: it's a funny old game; it's a game of two halves, and it's never over until it's over. It's not a matter of life and death... it's more important than that.





'Ere we go, 'ere we go, 'ere we go... the tension mounts and the match begins with both teams running on to the pitch to a thunderous sampled roaring crowd. The players then take up their positions as chosen from the formation menu.

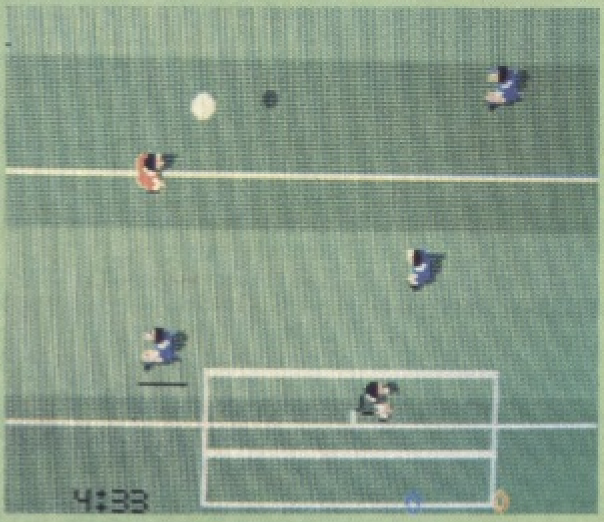


All credit to the lads, but during the course of 90 minutes (or 10 minutes, or anything in between) things get a little disorganised. A 'radar' at the top left hand corner of the screen is your airborne manager, allowing you to view the action as it happens. The radar's size can be changed to suit your eyesight, or, if it's too intrusive, you can remove it completely – a bit like Brian Clough really.

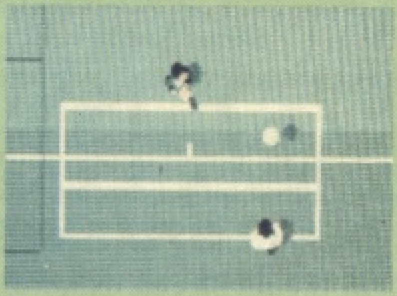


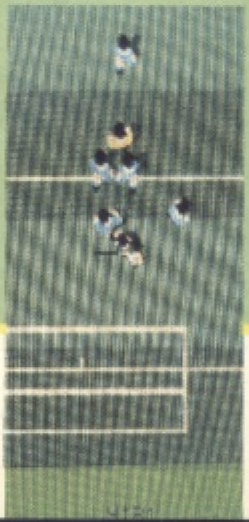
Those who prefer a marathon to a sprint can play in a league. Eight human or computer controlled teams compete, with the results saved to disk at the end of the day.

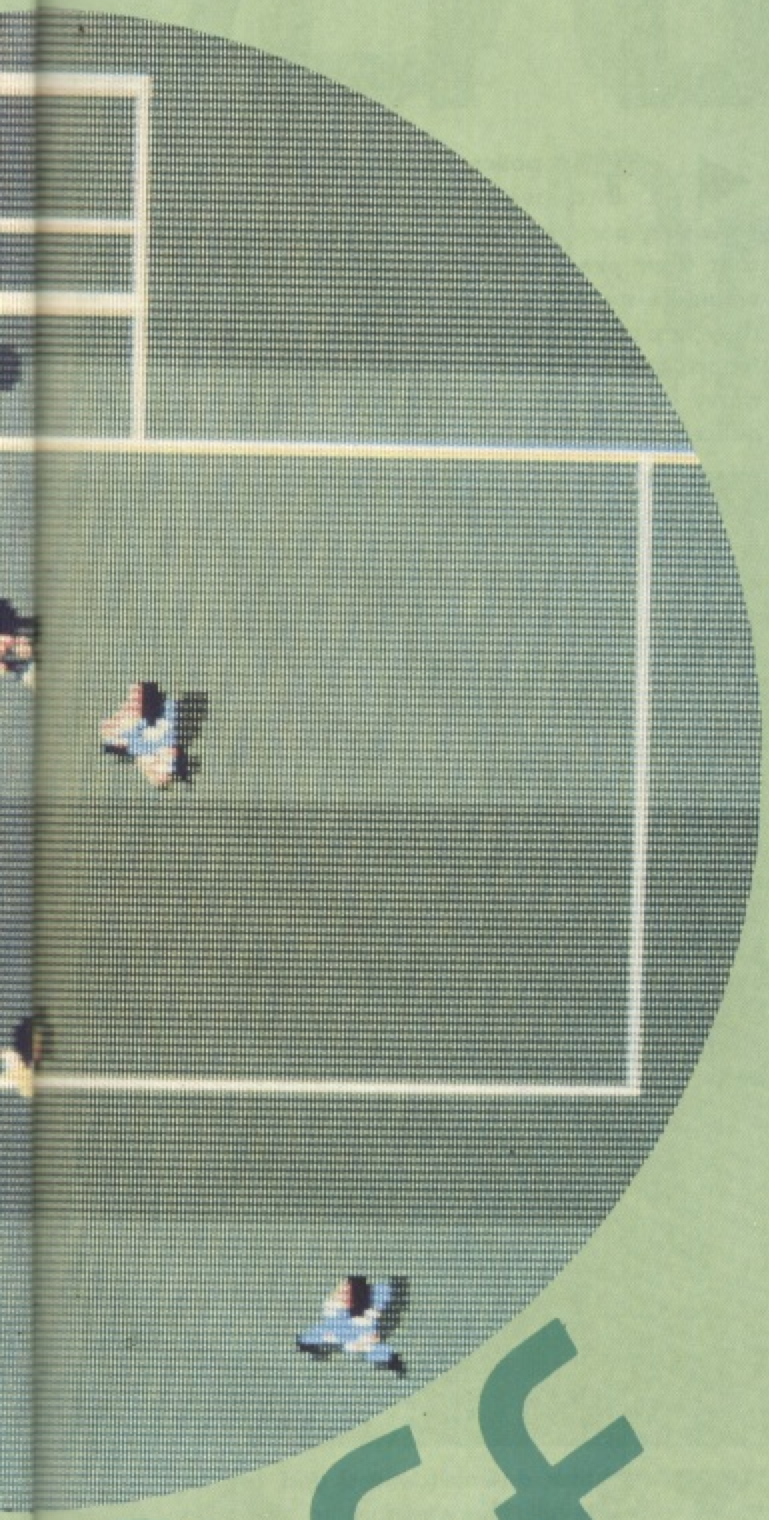
'Norty' players are rewarded with pretty coloured cards for their collection. A yellow card is given for tackles so late that they're still in the post, while red cards are a ticket to an early bath.



It only takes a second to score a GOOAAL! Maggie Thatcher! Winston Churchill!... Your boys took a hell of a beating! With the ball planted firmly in the old onion bag, the ecstatic scorer somersaults his way down the pitch.







Kick Off's greatest innovation and strength is its control mode, accurately described by the manual as "instinctive". The ball doesn't stick to your boots with glue, which means you can dribble, head it, trap it before turning and passing, and send it into orbit.

Off

ST Kick Off offers no bells but plenty of whistles — fuzzy-sounding ones at that. The hiss and crackle of the peeps, speech and crowd roars is soon forgotten though, as an absorbing atmosphere is istantly generated. Kick Off is a real six-pointer, there are a few bugs – the players flicker (and occasionally disappear) and, crazier still, the unfortunate Red team was once forced to take a corner at its own end (!). On a more serious note, the game occasionally grinds to a halt – but this is the only bug to seriously affect play. These faults may sound bad in isolation, but taken in context they're hardly noticeable as the game is such a joy to play. And the enjoyment starts right from the kick off, as the control method is such that beginners can get involved immediately, picking up more intricate ball control skills as the games progress. Kick Off's attraction is mostly down to two factors: the compulsive gameplay and the incredible atmosphere generated – the latter is especially notable, due to the effective use of some choice spot effects (the crowd noises change depending on the situation, falling to complete silence when an 'own goal' hits the back of the net). Anco's footie game is by far the best of its type to appear on 16-bit, and unless the opposition comes up with something really special it's all over bar the shouting.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	64%
SOUND	80%
PLAYABILITY	91%
VALUE	87%

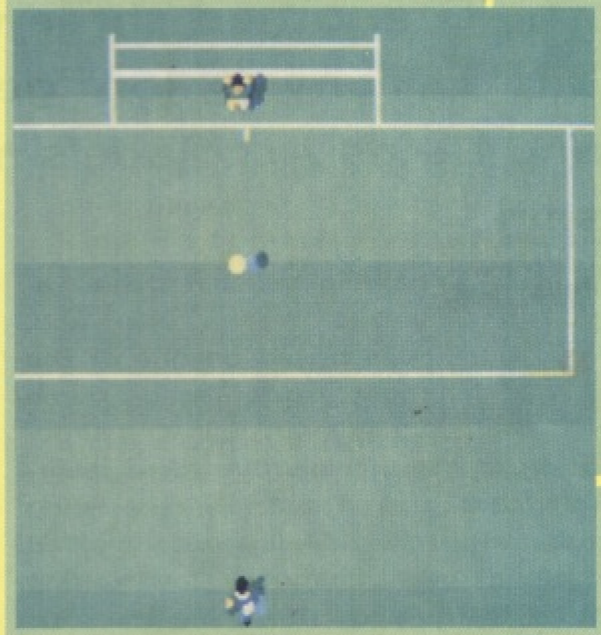
OVERALL 88%

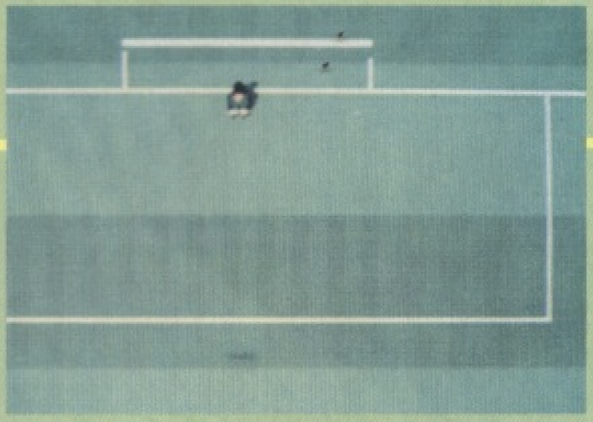
A This version looks different with patterned grass and a panel at the bottom of screen (which sadly means no full screen effect), but it's likely to play every bit as well as it does on the ST, Kick Off should be out now at a price of £19.99.



'FOUL!' mumbles the computer when a professional tackle is performed: (ie: from behind), and the crowd demonstrates its disapproval with a sampled grumble of sorts.

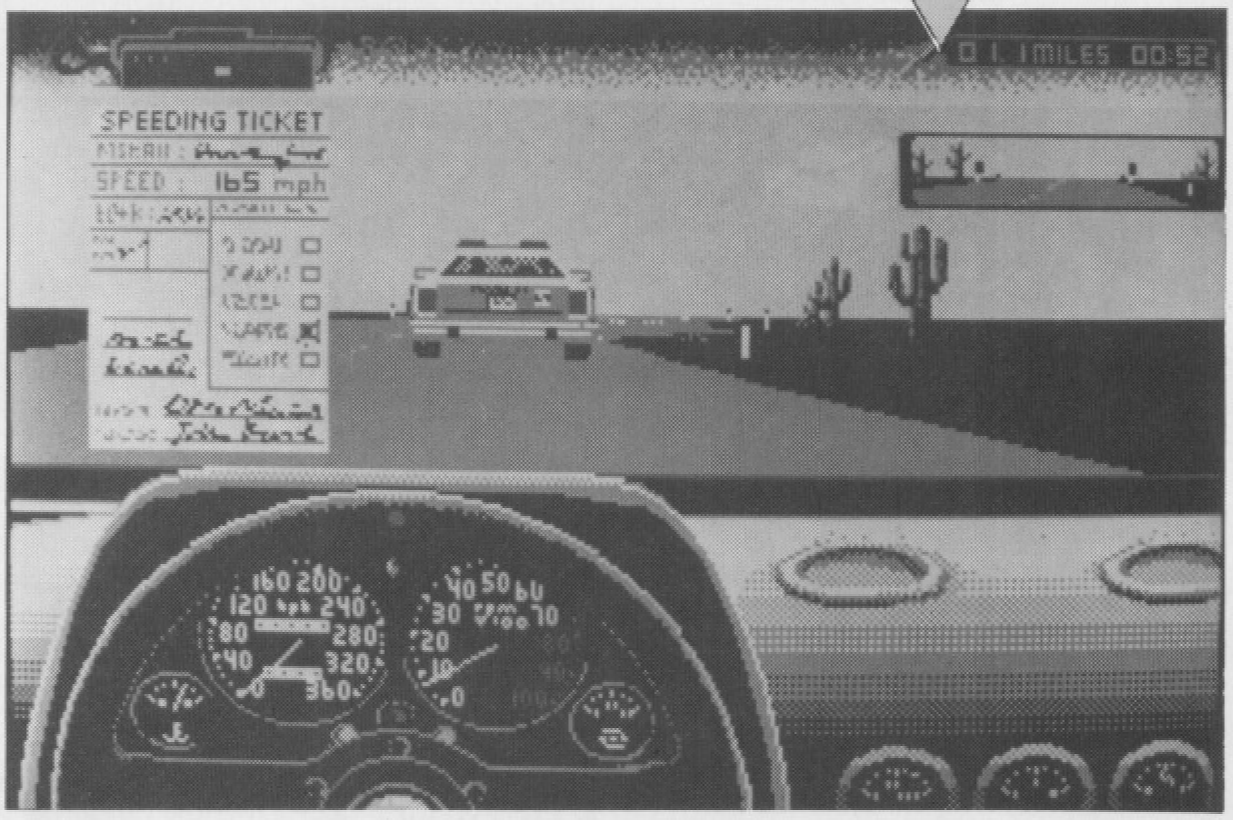
PENALTY! The shot's direction is determined by a marker moving back and forth across the goalmouth. The ball's height is affected by the length of time you hold down the button, giving the goalkeeper a split second to dive in the right direction.



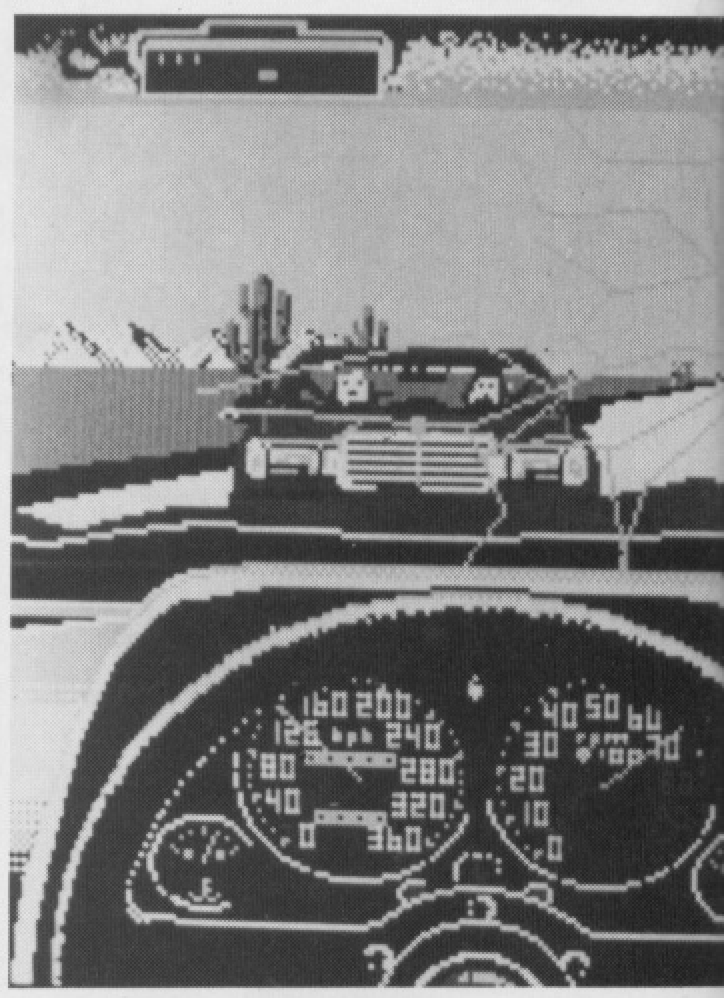


PC A price tag of £24.95 and a release date of Mid-July have been set, but little additional information is available. It's likely to support EGA and will probably bear a passing resemblance to the Amiga version.

The



◀ The police no longer use speed traps like they did in the original. Now they park on the side of the road, hoping that their presence will be enough to deter would-be-speeders. If they see you speeding, they step out of their cars and wave you down. Ignore them, as I'm sure you will, and they move into pursuit. But who ever heard of a policeman catching a Ferrari?



Real performance car driving, or just another three-wheeled catastrophe? Tony Dillon 'gets his motor running' and takes Accolade's new set of wheels for a spin.

The original **Test Drive**, released over a year ago, was based on one of the most rock solid game ideas ever: a driving simulation of the world's five most desirable cars played out on a winding mountain road. Skill was involved through gear changing, overtaking other traffic and outrunning the cops who occasionally gave chase as you shot past at speeds in excess of 100mph.

As with any good concept, there were dozens of faults. The screen update was slow, it was too easy to complete, and unvarying scenery became tedious very quickly.

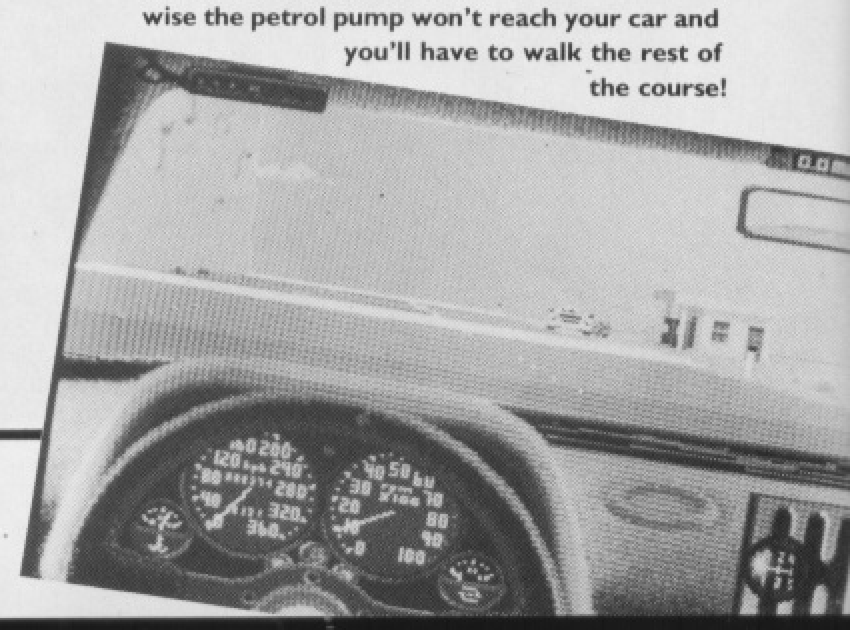
Test Drive II has managed to rectify at least a couple of those faults. For a start, there's now more of an aim – no longer are you a solo rider on your way to the gates of oblivion, this time you are in a face-off against either a computer driver or the clock (in a car of your choice, of course) across several six-mile road stretches.

Other innovations are a realistic road environment (which means that you can drive off the road in an odd direction and meet it again somewhere along the line) and a fully working rear view mirror which hangs from the top of the detailed interior.

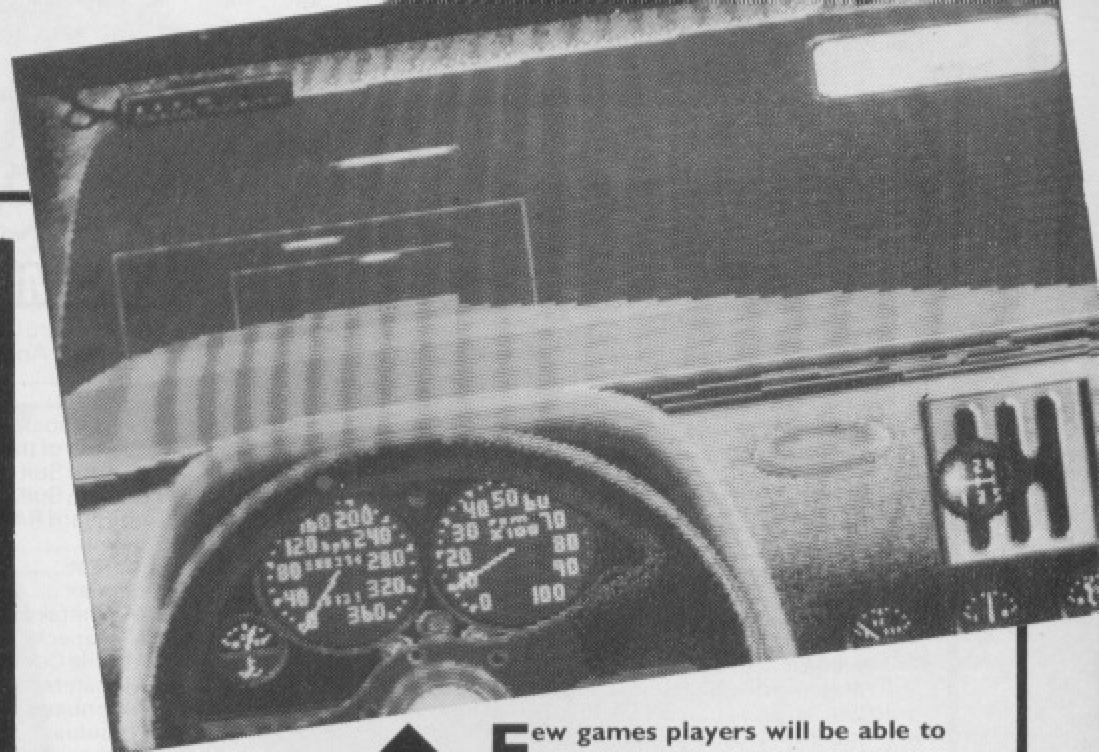


◀ Slow down, it's the end of the level! There's more to this than meets the eye – you have to park in the nearside lane between two white lines, otherwise the petrol pump won't reach your car and you'll have to walk the rest of the course!

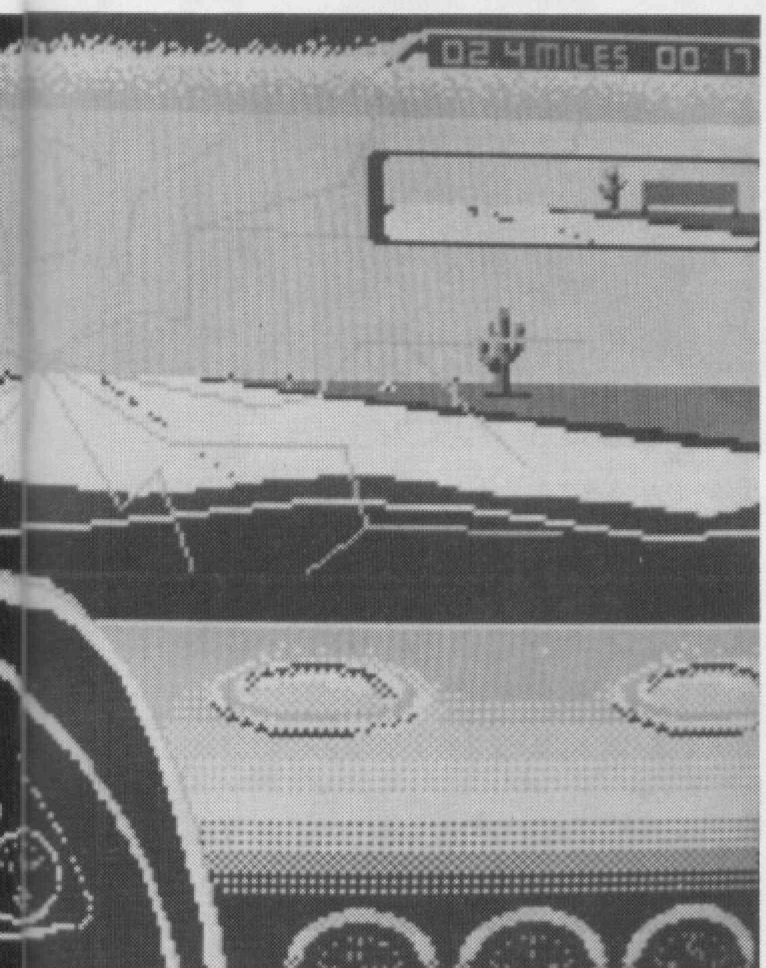
The basic model provides only two cars to play around with, a Porsche 959 and a Ferrari F40. Although neither of these are Reliant Robins, they still may not be enough for some punters. If for some reason you feel the need to play with the original five cars, you'll be happy to know that you can buy an optional disk that goes under the unassuming title of **The Supercars**. This contains souped-up versions of the original troupe, for an additional £11.95. And for those new cars to race along, how about a whole new environment? The Duel's second add-on, **California Challenge** (also £11.95), starts on the edge of San Fransisco and takes you via the coastline down to the tip of Mexico. The road plan is accurate, but the journey is scaled down to make it just that little bit shorter.



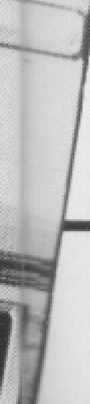
e Duel
Test Drive II



▲ **Few games players will be able to argue whether or not the view from behind the wheel of a top of the range Ferarri is accurate or not, but at least it looks good. Better still, every dial and gauge works realistically.**



▲ **Whoops! One thing that hasn't been changed is the death effect. Rather than having something crunchingly realistic, all that happens is that you gain a crack on your windscreen – even when you fall off a cliff!**



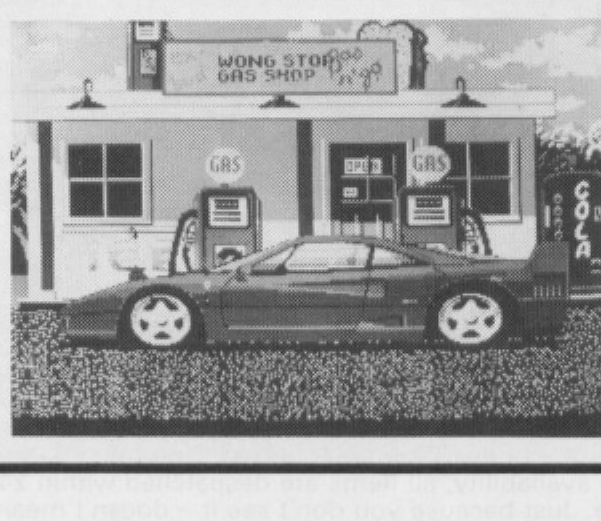
There's 12 skill levels to choose from, the first four coming complete with an automatic gearbox, letting you get on with the steering and other time-consuming jobs. The skill level also lets you control how good the other driver is. ▶

PC

The general buzz from the States is that, in EGA mode, IBM-compatible games software has now reached a quality almost equal to that of the other 16-bit micros – The Duel is the first game to come close to achieving this ideal. Even in CGA mode the drive looks and sounds realistic, but the added capabilities of EGA lift the proceedings way above the norm. This version of The Duel actually impresses more than the Amiga, but probably only because less was expected. If only the sound effects didn't all sound like a mobile telephone ringing in the distance, then this would be a truly complete and enjoyable package.

PRICE	£24.95
RELEASE DATE	Out Now
GRAPHICS	80%
SOUND	58%
PLAYABILITY	78%
VALUE	77%

OVERALL 80%



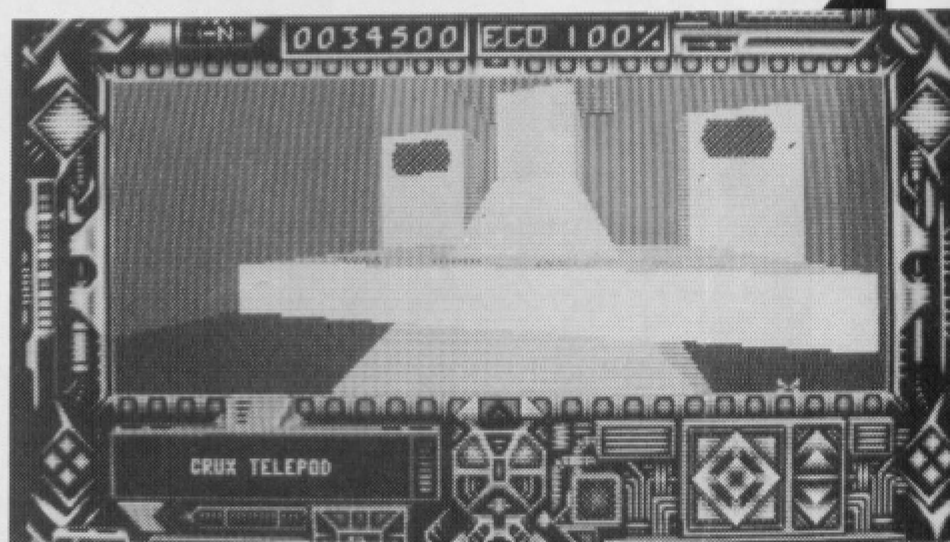
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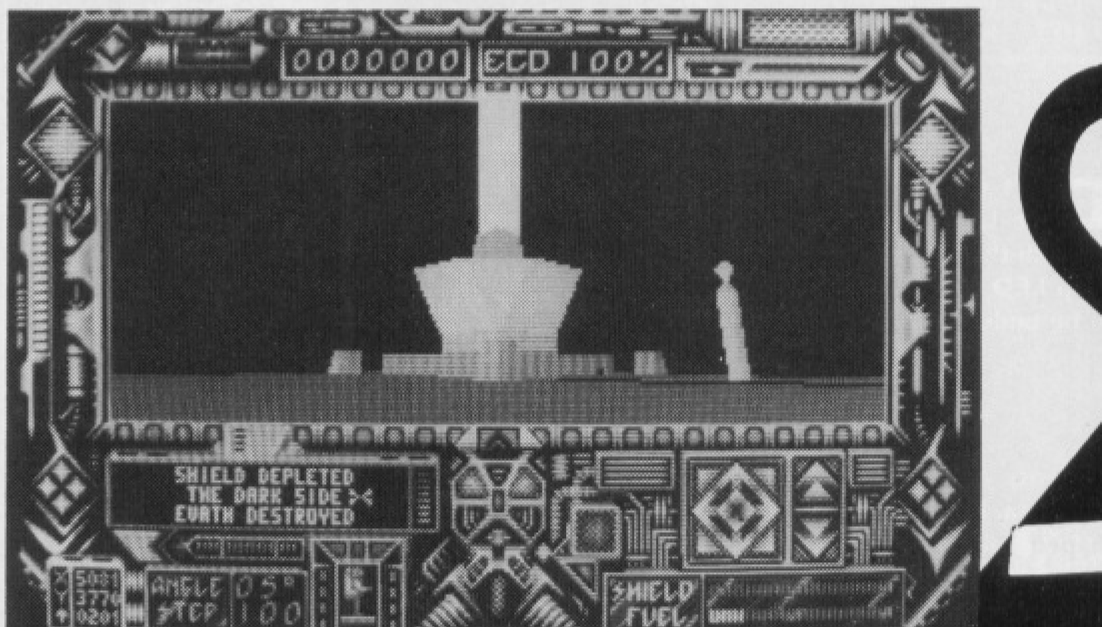
Accolade's stated intention is to introduce a little of the Californian lifestyle into its programs, and if taking a high-performance European sports car for a spin is on the agenda then I'll be the first to book my ticket. But is The Duel enough of an improvement over the original program to justify the new package? There are problems: the impression of travelling at 150mph isn't really created – you ought to know that you're breaking the sound barrier without looking at the speedo – the screen update is a little too jerky and the crash sequences still leave a lot to be desired. But the atmosphere generated is such that faults like these can almost be ignored. The struggle to hold the road and clip a second or two off the existing 'record' should be enough to keep the avid speed freak in the driver's seat, while the variety of options should allow the interest level to be maintained even as the player's ability progresses. The Duel would certainly be a worthy investment for those who never got hold of the original Test Drive, but it's difficult to know if it represents enough of an improvement to warrant a purchase for those who've already experienced the thrill of racing through the Californian foothills.

PRICE	£24.95
RELEASE DATE	Out Now
GRAPHICS	79%
SOUND	70%
PLAYABILITY	78%
VALUE	76%

OVERALL 78%

Dark Side





It doesn't seem like 200 years have passed since Paul Boughton reviewed Incentive's Driller. But that appears to be the case as our intrepid reviewer once again enters the 3D world of Freescape.



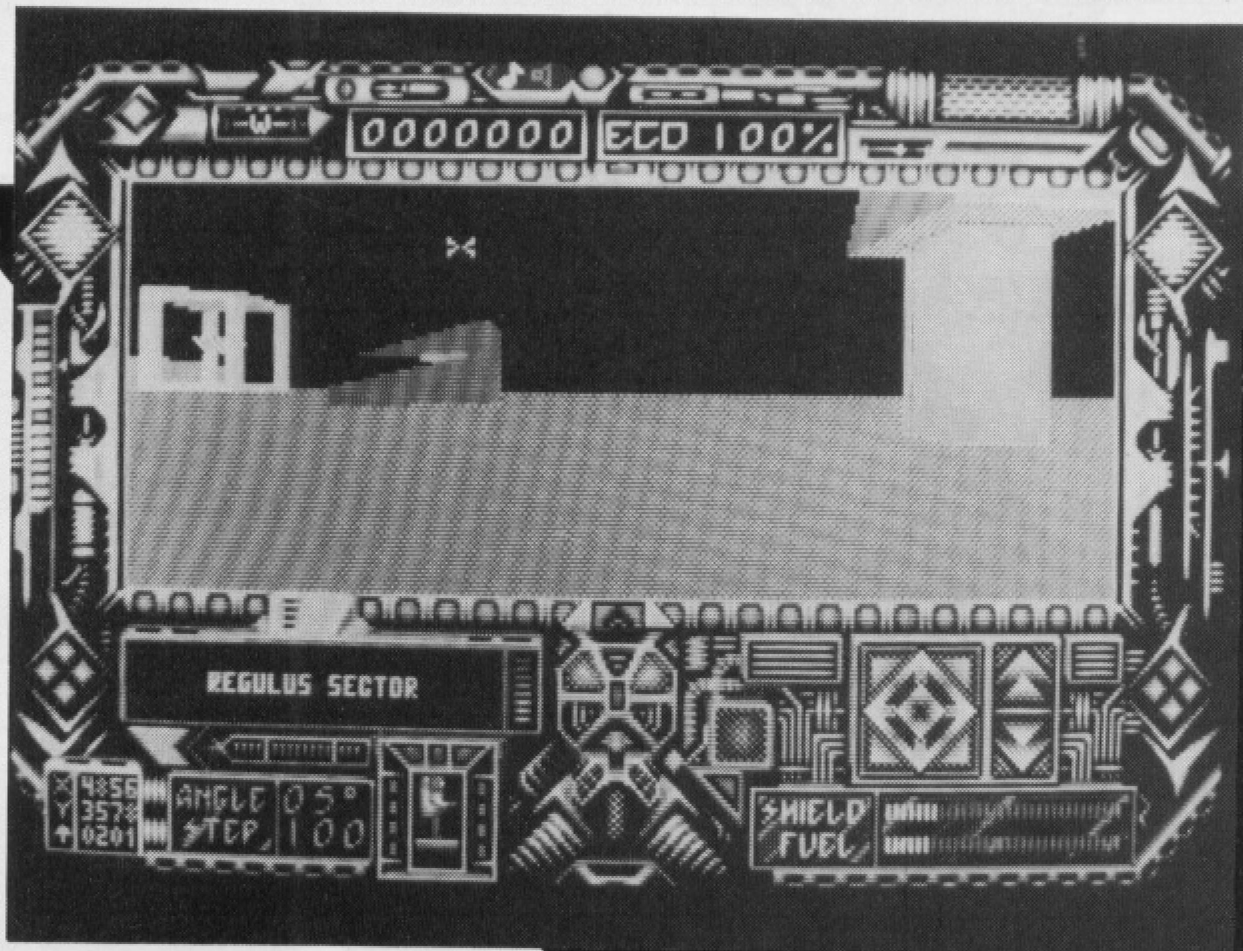
Dark Side's **landscape is very similar to** Driller's. **The view is again one of squares, oblongs, blocks and triangles which will disappear, open up new perspectives, reveal new areas to explore, or destroy defence systems. Hidden switches can also be operated.**

Remember Driller, the game about gas rigs on a distant moon of the planet Evath which is threatened by a huge meteor hurtling on a collision course? Great programming, shame about the game, it had no oomph! No wow or pow! Now we have **Dark Side**, a sort of follow-up set on another of Evath's moons, Tricuspid.

An outlawed race, the Ketars, has built a giant weapon called Zephyr One with the aim of blowing Evath to tiny little pieces. To power this mighty weapon a network of Energy Collection Devices – ECDs – has been set up across the moon's service, with the solar cells which collect the power set at the apex of towers.

This dastardly plot to eradicate life from Evath hasn't gone unnoticed. A patrol ship has dropped you into a safe zone on Tricuspid with a mission to destory the solar cells and, eventually, Zephyr One. All you are equipped with is a space suit with lasers, a defence shield, a jet power pack and a limited amount of fuel.

As was the case with **Driller, Dark Side**, is a race against time. Get them before they get you.



A

Improvements similar to those made for the ST have been made to this version which now moves smoothly and comes complete with a range of full and atmospheric sound effects. However, because the two versions are so similar the same criticisms apply. Despite the progress that's been made in developing the system, Dark Side is still only likely to impress those who enjoyed the first Freescape game.

PRICE	£25.95
RELEASE DATE	Out Now
GRAPHICS	87%
SOUND	80%
PLAYABILITY	68%
VALUE	59%

OVERALL 70%

ST

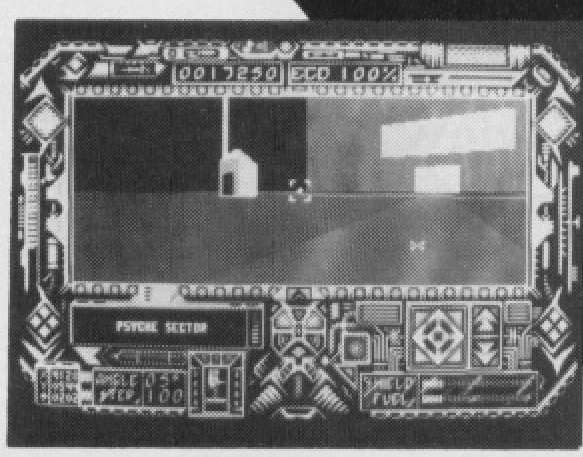
In a similar fashion to its predecessor, Dark Side puts you in the thick of a believeable environment, complete with realistic movement and perspective and – more importantly – a good solid feel. The Freescape system is certainly looking and sounding better than in the previous release, and Dark Side's control method is also considerably more user-friendly than its predecessor's. That said, you may still need the services of an extra hand to increase or decrease the step size, make a U-turn, fall, rise or perform any of the other available functions. Once this is mastered though, the effect of exploring is impressive – there's hardly a nook or cranny in the whole world which doesn't reveal something when searched. However, all of this doesn't make up for the unfortunate lack of excitement – after all, what good is an impressive play environment if the action doesn't inspire the player to explore it to its limits? Great things are promised from Total Eclipse, the next game scheduled to come from the Freescape production line, but until then Freescape is still a remarkable technical innovation in search of the right game.

PRICE	£25.95
RELEASE DATE	Out Now
GRAPHICS	87%
SOUND	78%
PLAYABILITY	68%
VALUE	59%

OVERALL 70%

Don't forget to keep an eye on the LED display. This indicates the rate at which the ECDs are gaining power. When the top LED light comes on watch out. You'll soon be under attack.

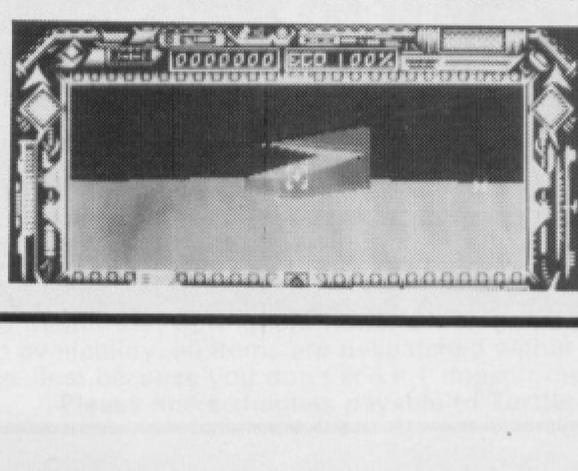
Telepods allow access to restricted area. But first you must find the pyramid-shaped telepod crystals to activate them.

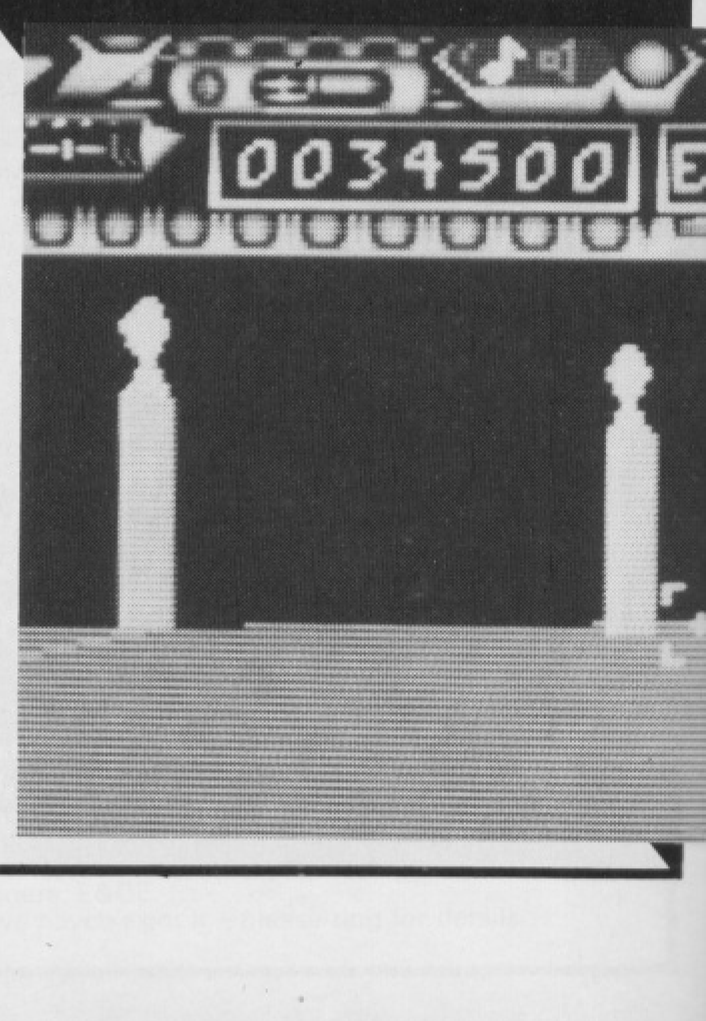




This is an Energy Collection Device, with your target (the crystal) at the top. ECDs can be found singularly or in groups. When they are on their own it's easy to destroy the solar cell. When they occur in groups, the other cells can regenerate the damaged one – the correct sequence must be found to destroy them.

Tank watchdogs are found all over Tricuspid. Some are stationary while others patrol back and forth. As long as you keep out of range they will not attack... get too close and you'll find youself in a zap trap.





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REVIEW BY MICRO PROSE

PIRATES!

PIRATES! S.T.

With their usual verve and skill, MicroProse have taken their talent for producing militaristic simulations and turned it towards producing one of the most enthralling, action-packed adventures ever to sail the High Seas. Pirates! is one of the lesser-known simulations from MicroProse, yet it is one of the most absorbing simulations on the market.

Set in the Great Age of Buccaneering in the West Indies between the years of 1560 and 1700, you start out as a Privateer Captain, a pirate in all but name, setting out to make your fortune so that you can retire to a life of wealth, ease and high status.

Initially, you can choose from a wide range of game options, ranging from simply starting afresh to commanding famous expeditions, such as Francis Drake's attack on the Spanish Fleet in 1573. You are also able to choose the historical period in which your adventures will take place.

Once the preliminaries are completed, it's down to business and you can set sail with your crew or visit the local town to recruit some more help, gather information or trade with a Merchant. You may choose to meet the Governor, who may make you an offer that you can't refuse, such as rescue his daughter from the hands of the enemy. Of course, it goes without saying that you would be handsomely reimbursed for your troubles and gain further introductions to other rich and influential people.

Once you set sail, you may come across another ship and, depending on circumstances, you may investigate further, with the options to attack, talk or sail away. Firing broadsides at the enemy ship, you struggle to gain the best position whilst still presenting a difficult target to the opposition. With skill, you will gain control of the other ship and raid it for as much bounty as you can safely carry. If it is not too badly damaged, you will be able to add it to your fleet to sell at a later date or to simply increase your firepower.

Pirates! is a complete swashbuckling adventure that totally immerses you in the wild and tempestuous times of Buccaneering on the Spanish Main. The only difficulty is remembering that, after all the action and excitement on the High Seas, at the end of the day, you are looking to trade all the danger, thrill and hard living for a substantial residence on one of the islands in the Carribbean and a nice, quiet easy life of luxury.





GUNSHIP

GUNSHIP AMIGA

Finally, after what has seemed an interminable wait, Gunship is finally ready for take-off on the Amiga. MicroProse's classic helicopter flight simulator has been given the all-clear from Major Bill Stealey and looks set to be another classic version. Read on to find out exactly how it fares . . .

On opening the box, you immediately get the feel for the detail that MicroProse puts into all its simulations. The thick, comprehensively detailed manual, along with the keyboard overlay crammed full of information, combine to give the armchair combat pilot plenty of preflight information. The opening screens are superb with the AH-64 Apache rising to the sounds of Wagner's Ride of the Valkyries.

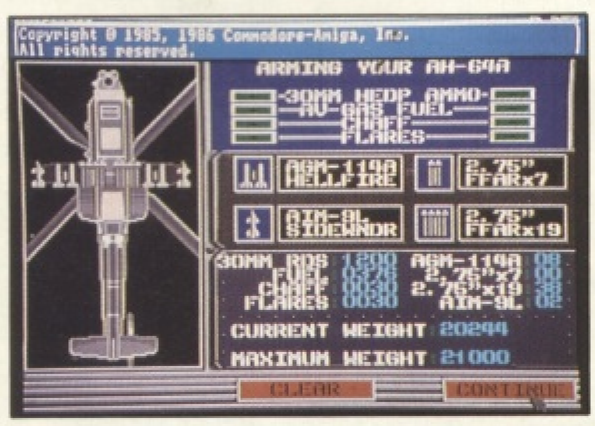
Now down to business. Choose from four theatres of operations, from flight training in the USA to the thickest of action in Western Europe. The level of difficulty can also be set before you get into the briefing room. You are then briefed on the forthcoming mission, with primary and secondary targets, military intelligence and the choice of weapons with which to equip your Attack Helicopter.

Right, on with the mission. Power up the main engines, engage the rotor and slowly increase the collective. Lifting off the ground, you rotate in the direction of your primary target using your TADS and set off, skimming the tree tops in an effort to avoid detection by the numerous enemies that you will encounter on your way. Coming up behind the back of a hill to avoid the radar, you pick up a blip on your threat display. Gently rising above the crest of the hill, you find your targets – an enemy bunker and a T-74 tank. Selecting one of your Hellfire missiles, you let one loose at the tank, whilst diving towards the bunker to take out the bunker with your cannon. Not a moment too soon, your threat display warns of an incoming missile from an approaching Hind helicopter.

With nerves of steel, you fly lower – down to 10 feet – and wait for the missile to get really close before releasing a flare to jam the missile's homing computer. Toggling your Sidewinders, you rotate to face the Hind. Acquiring the target, the heat-seeking missile tracks in on the enemy helicopter's engines and does precisely what it was supposed to do. The Hind goes down in flames.

The pressure is starting to tell and you are not even close to your primary target yet. When the going gets tough . . .

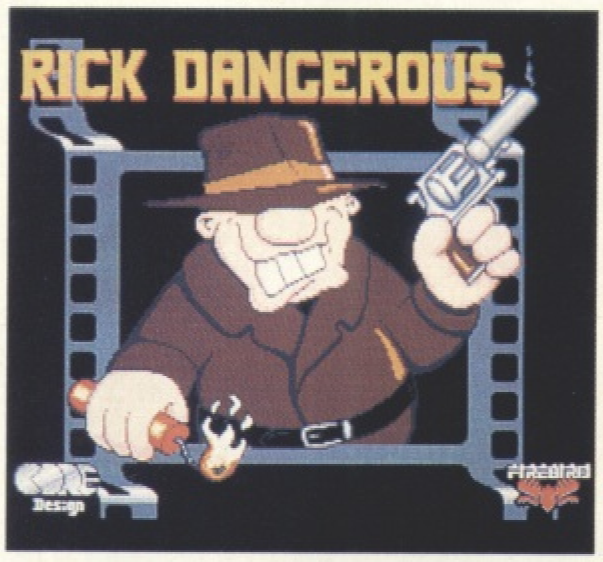
This must be the best version of Gunship yet. Depth of play combines with excellent detail and superb solid-filled graphics to provide another version of this nerve-wracking classic from MicroProse.





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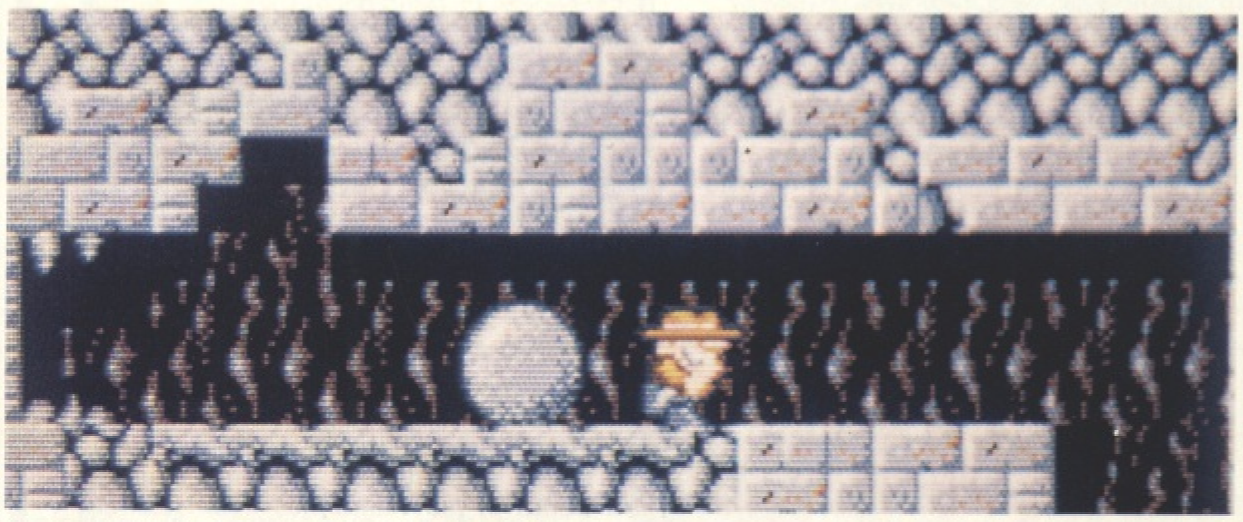
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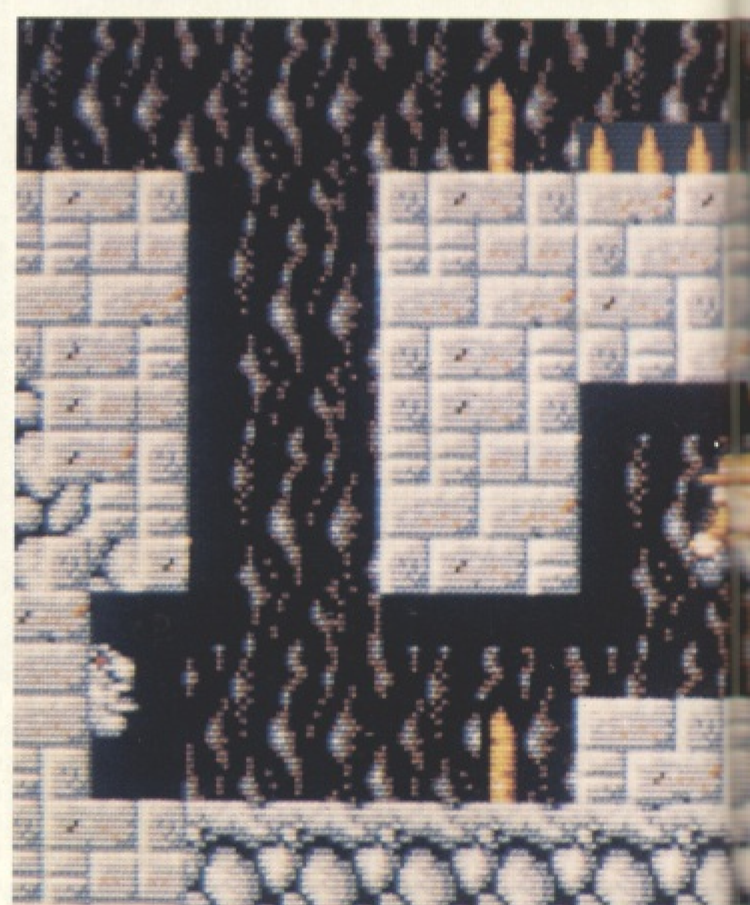


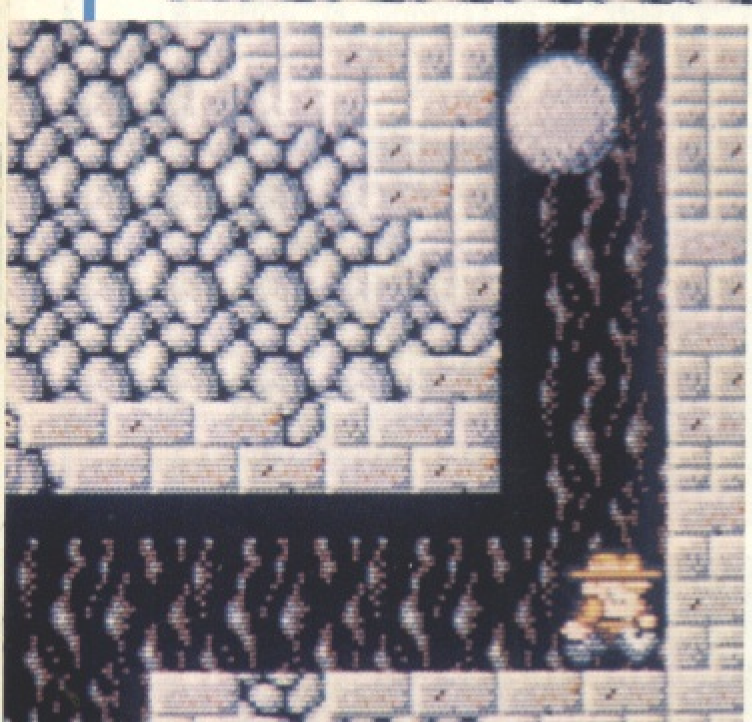
RickDa

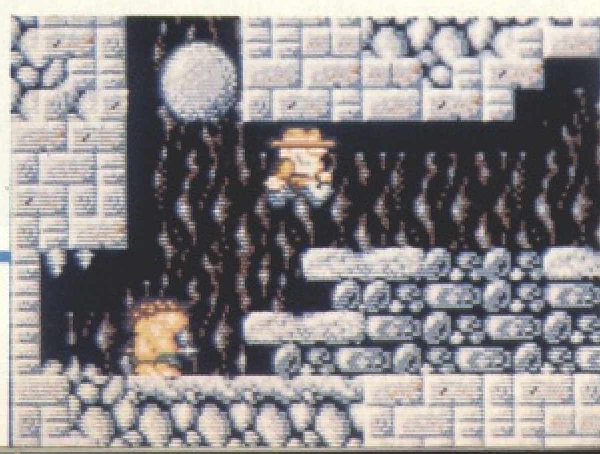
Firebird's latest features a man whose escapades make Indiana Jones look like a trip down the road to the chemist. If adventure has a name, it must be Brian Nesbitt.











He laughs in the face of danger, he tweaks the nose of terror – he's Rick Dangerous, freelance adventurer, no mission too perilous. Rick seeks out danger wherever it may lurk, and in 1945 at the height of the war it's not too difficult to find. Four decidedly dangerous adventures await him, ranging from escaping from a temple in Amazon jungle to rescuing POWs from a Colditz-like Nazi prison.

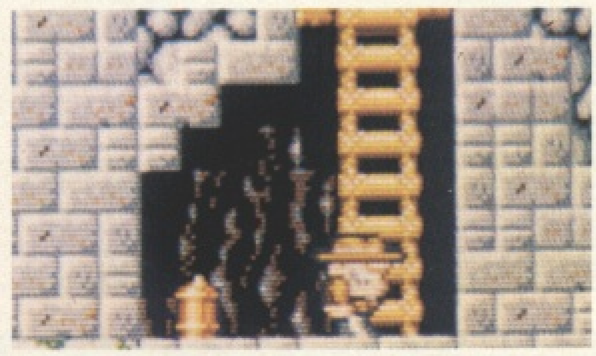
Each mission comprises around 30 scrolling areas, and completing one allows access to the next. The action is loosely platforms-and-ladders based, with arcade style puzzles cropping up along the way.

Rick is plunged into danger right from the very start. In true Indiana Jones style he's pursued by a huge rolling boulder. If Rick can evade it for long enough it eventually falls onto the head of a passing Goolu warrior.

Completing each screen isn't just a matter of wandering about plugging the natives. In many situations a puzzle must be solved in order to progress. Here for example, there's a secret switch located somewhere that retracts the deadly spears that bar your way. But watch out for that marauding brick!

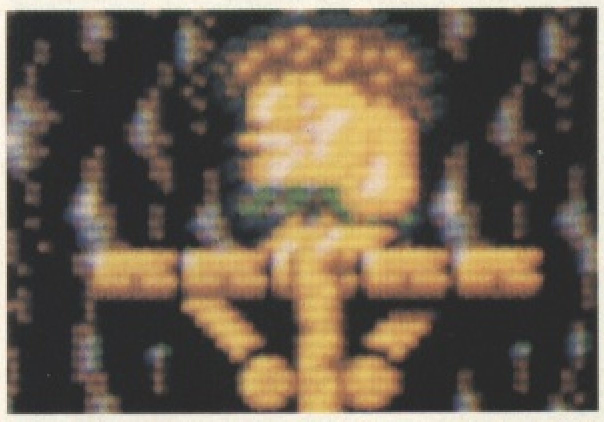
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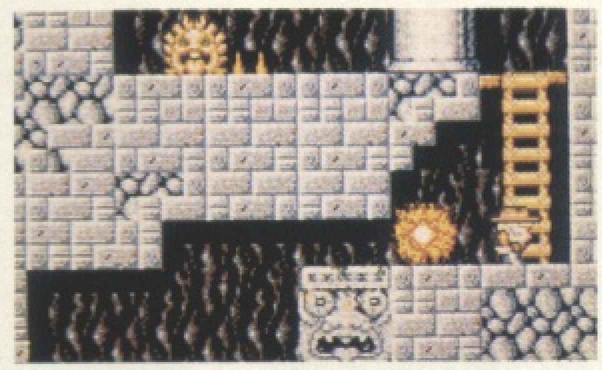


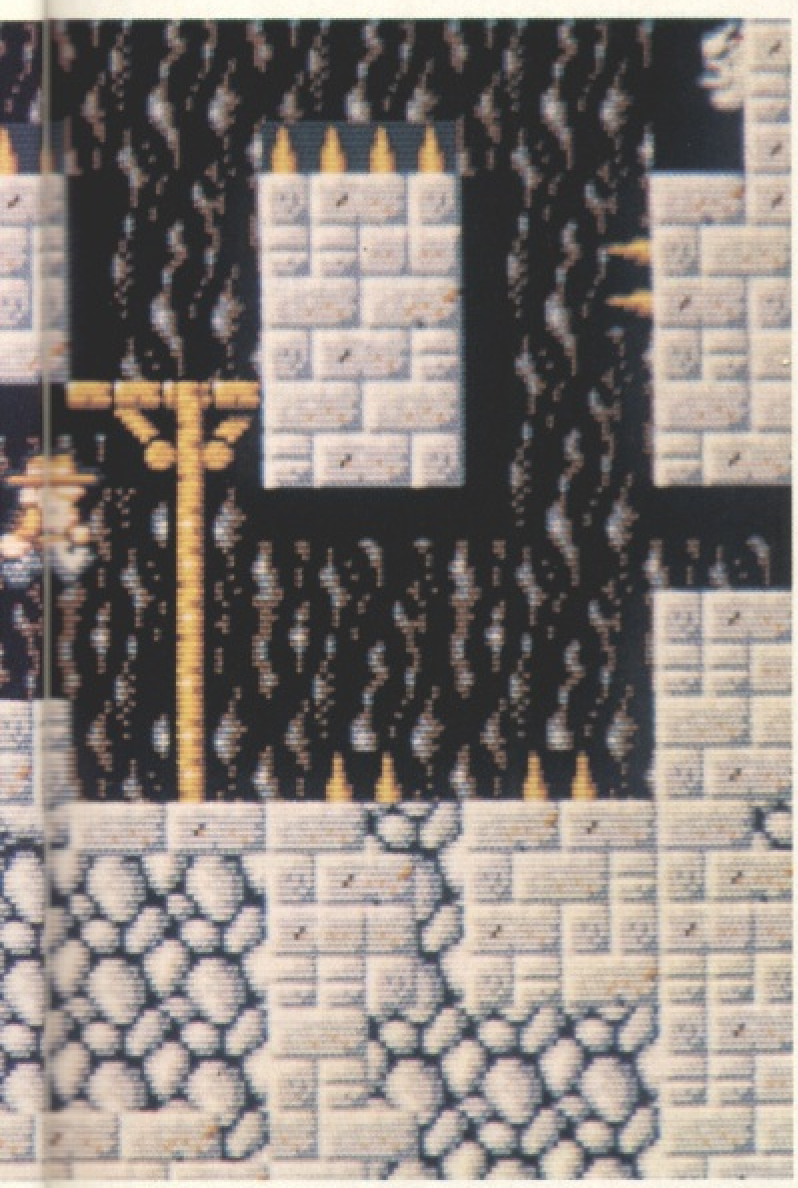
When there seems to be no way forward, it's time to use the dynamite. Lay a cannister near what looks like a weak wall, light the blue touchpaper and stand well back to blow a hole in the offending wall. Remember kids: NEVER return to a five-pound package of TNT once lit.

The Goolu tribesmen are easily dispatched with Rick's trusty six-shooter, but when ammo runs out he must either avoid them or poke them with his gun barrel. Fortunately he gets the opportunity to refill his pistol at regular intervals (as long as he doesn't shoot the ammo crates).

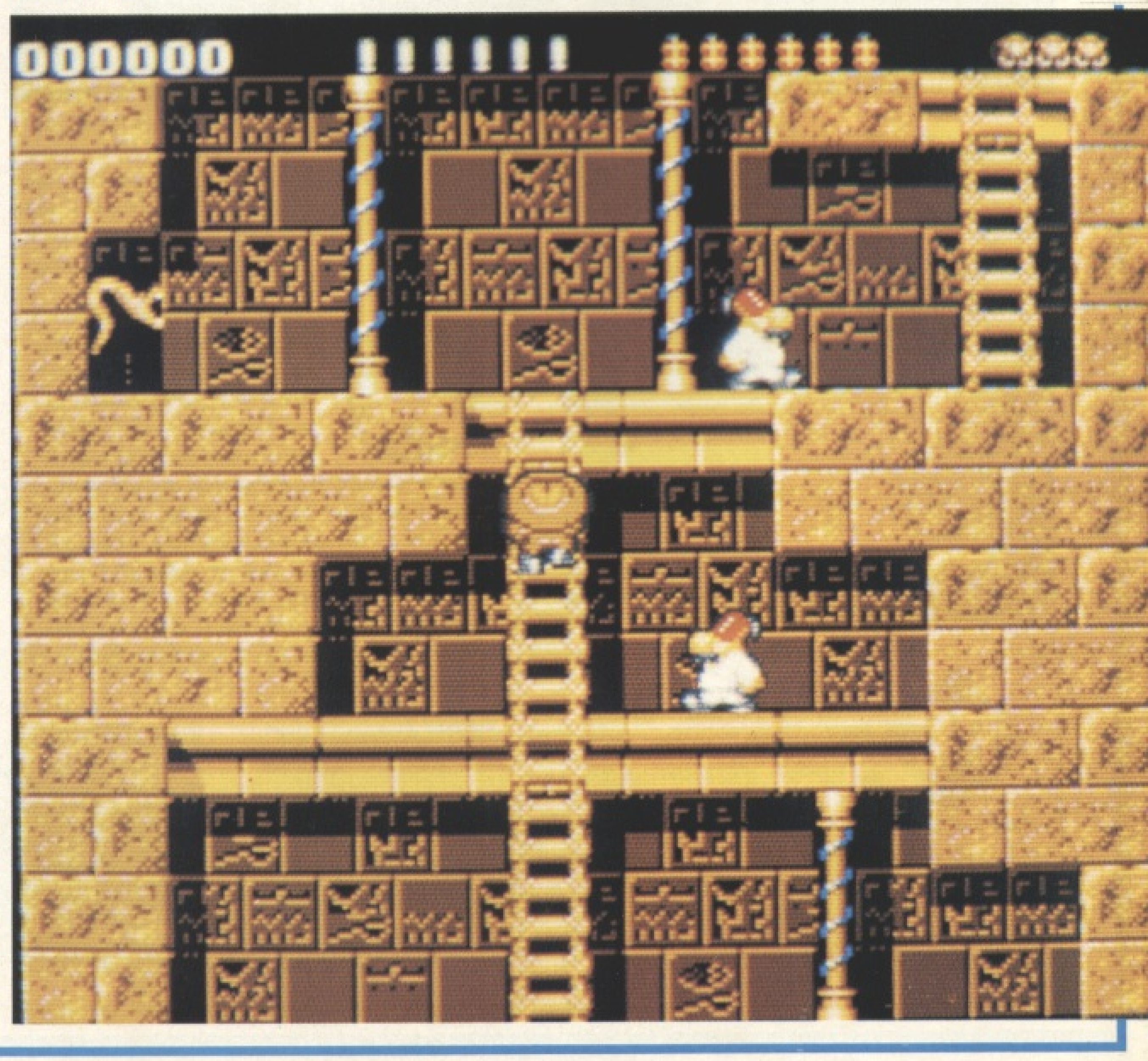


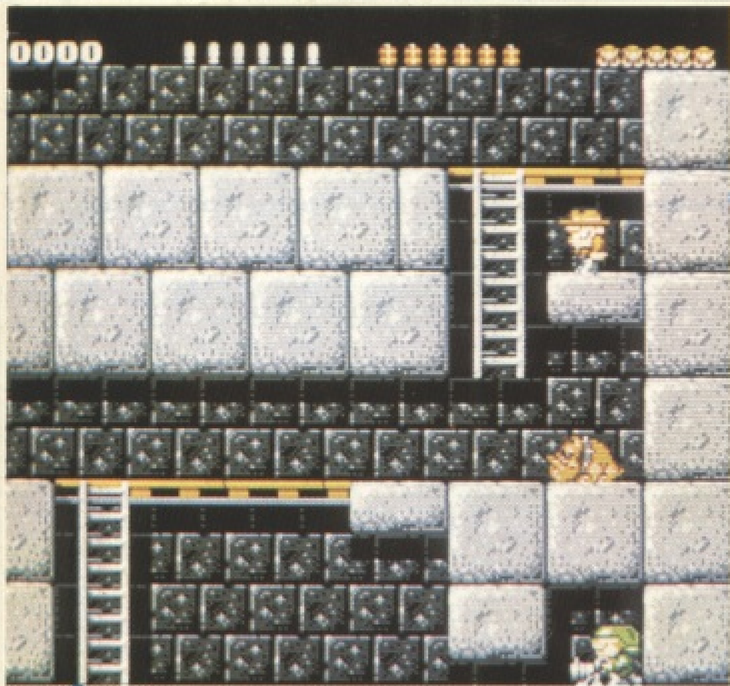
Members of the Goolu tribe are Rick's main worry on the first mission. They wander around, changing direction whenever the mood takes them. There's the occasional intelligent beggar that attempts to follow Rick. Just as well they can't jump or climb, really.



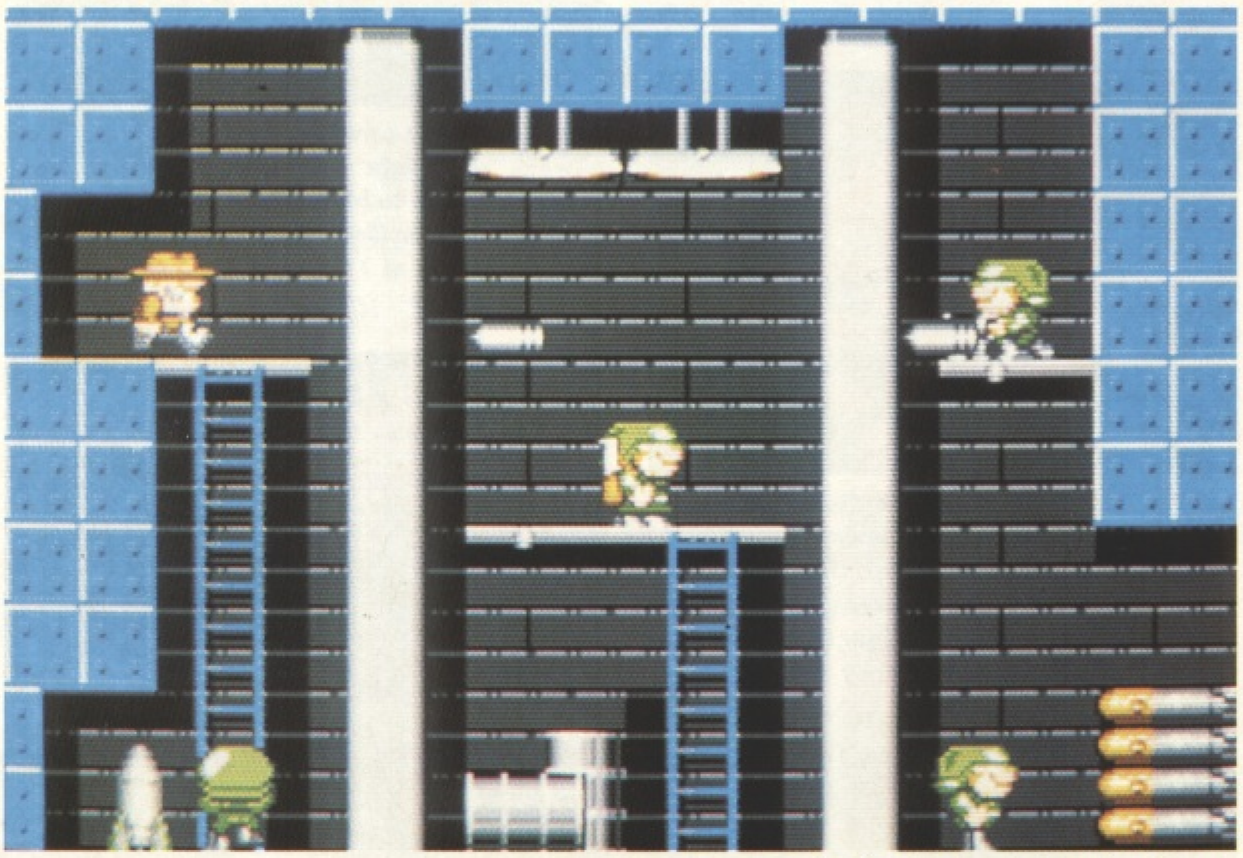


The second mission sees Rick trapped inside an Egyptian pyramid, up against more falling blocks, blowdarts and poisoned spikes, but this time he's also attacked by fez-wearing arabs.





After escaping from Egypt and still thirsty for danger, Rick parachutes into the dreaded Schwarzendumpf castle to release the POWs held there. Armed soldiers and ravenous guard dogs stand in his way, but that's all in a day's work for our Rick. . .



The final and toughest level sees Rick uncovering a secret Nazi missile base after a tip-off from one of the POWs he released earlier. The fascists are planning to destroy London, and once again only Rick can save the free world from catastrophe.



PC

Rick will support CGA, EGA and Tandy machines, with the Tandy version expected to make full use of that machine's superior sound chip. Could this mean the end of digital watch sound effects? You'll have to wait until June, when it appears at a price of £24.99 to find out.

A

Graphically, this Rick is identical to his ST counterpart, which is a shame – a little extra colour here and there would have gone down well. The sound lacks that certain 'umph' – what sounds are evident are impressive but it would have been nice to hear a wider variety of effects. That said, Rick is as fun to play as he is on the ST. Highly recommended.

PRICE	£24.99
RELEASE DATE	June
GRAPHICS	69%
SOUND	68%
PLAYABILITY	90%
VALUE	79%

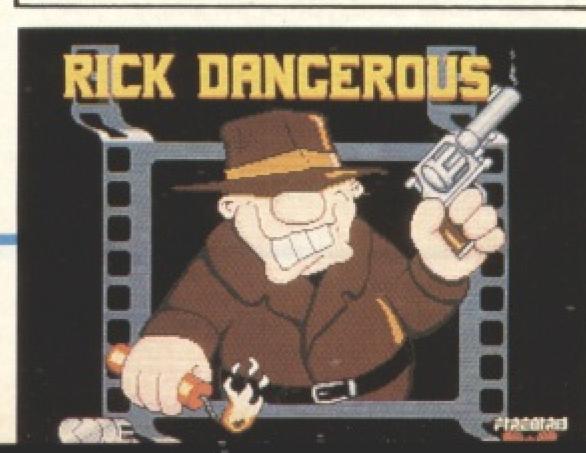
OVERALL 88%

ST

From the screenshots you can see that Rick Dangerous doesn't push 16-bit technology to its limits, but then a game as playable as this doesn't need to. RD is a throwback to the classic platforms 'n' puzzles games of yesteryear and it's most remiscent of one of the first, Activision's HERO. Like HERO the aesthetics take second place to the gameplay, but that's not to say they're lacking. The sprites may be small but they're very cute and comical and are animated gorgeously – it just goes to show that you don't need half-screen high sprites to give them character (look at Oids and Typhoon Thompson). Some suitably jolly incidental music and hilarious sound effects camp up the proceedings further, but Rick's main strength is the game itself – it's tremendous fun to play. Because there are so many hidden traps and pitfalls you have to be alert at all times to prevent yourself being impaled on a spike or sliced by a spear. Trial and error is the key to success. With practice you learn the traps on each screen, where they are and how to avoid them, so before long you'll be making great progress – until you encounter a screen you haven't seen before and the feeling of not knowing what to do next returns. The puzzles are fiendishly devised and even when they are solved, a fair amount of arcade skill is needed to complete them. Superbly designed and executed, Rick Dangerous rates as one of the most enjoyable 16-bit arcade games for a long time. If only more game designers would concentrate more on creating a fun game than clever technical effects.

PRICE	£24.99
RELEASE DATE	June
GRAPHICS	69%
SOUND	70%
PLAYABILITY	90%
VALUE	79%

OVERALL 88%



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* One or two players option. * 4 distinct tactics.

* League competition for 1 to 8 players. Load and Save League facilities.

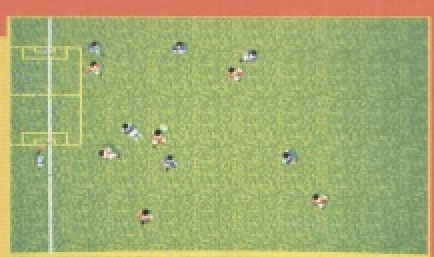
* Simple controls to dribble, shoot, pass, chip or head the ball or do a sliding tackle.

* Amazing ball simulation takes account of the ground and air friction. Direction changing breeze at the higher skill levels

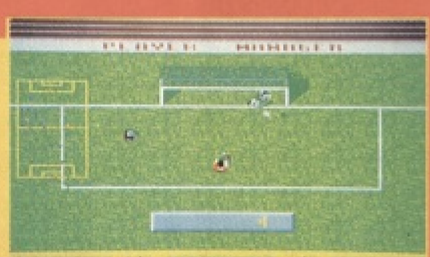
* 9 types of Corner kicks, Penalties, Yellow and Red cards and a host of other features like players getting tired by the end of the game, time wasting, injury time, etc.

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Built in France, Delphine Software's first offering to reach these shores is a high-tech world-saving challenge. Phil South spins the tale.



Aliens on each section carry four parts of an Amulet which is needed to transfer to next level. After you've squashed the right aliens, you pick up the bits and a picture of the Amulet appears piece-by-piece at the top of the screen.

In the face of a Guardian, do a high leap and you're automagically transformed into a flying cannon. The catch is that you drop down again, and can only shoot while you're in the air. So keep jumping, but mind out for the missiles – a tricky business.



Bio Challe

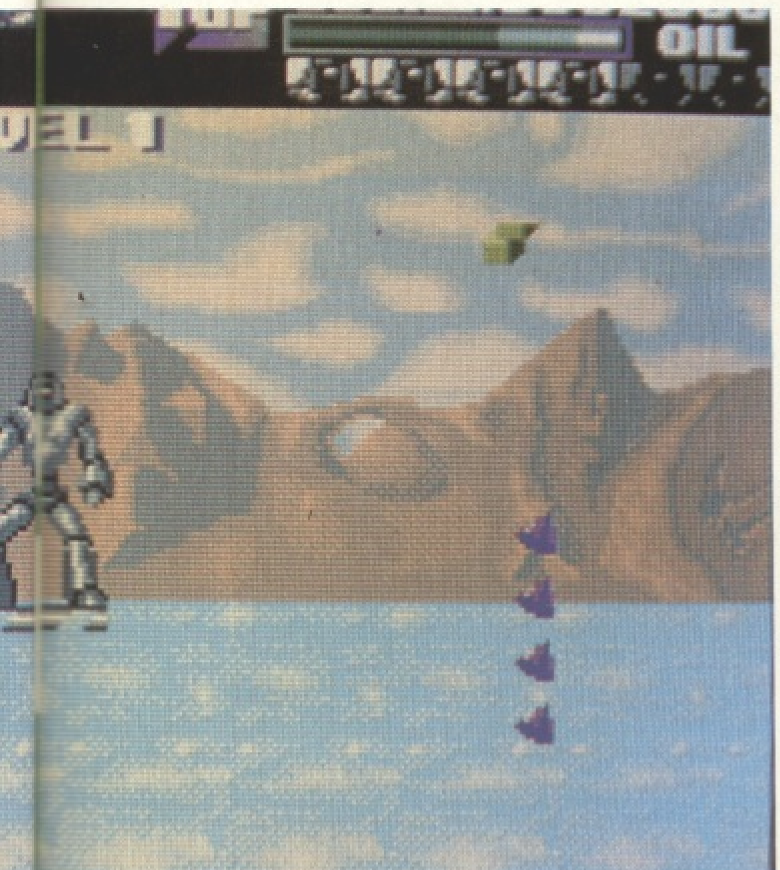
In a bonus situation, cauldrons containing bonus scores and effects appear. Yellow cauldrons donate a time bonus, Brown give 5,000 points, and there's also extra lives and other stuff available. The Red one is best, as this makes the little flying aliens bounce off your armour and kill other aliens on the screen!



For centuries mankind has been on the wane. After he'd finished the wane, he went on the beer... sorry, I can't resist a stupid joke. Anyway, mankind was fading out fast, and in order to toughen us up a little bit, those in the know decided that we should all be cased in steel to prevent us from being destroyed by our own weakness. Seems fairly obvious, but it's just a story, right?

So you're a metal clad man, KLIPT or just plain Klippy to your chums. To test how durable your Klipt metal skin is, you've been sent to undertake the Bio Challenge, the toughest endurance test in the whole Universe. If you survive the world survives with you. Fancy the responsibility?





nge

Your only form of attack is defence. You spin around like Prince, and the wee flying aliens simply bounce off. Stand still and they'll merge with you, costing some precious oil. A leap and spin can also be used to knock the slabs along if they're not over an alien you want to squash.

To kill the bigger aliens a different strategy is called for. If you somersault on the platforms they lose their anti-gravity charge, and plummet to the ground, squashing anything that happens to be standing underneath! Nasty eh? This requires perfect timing or you miss. Missing is fatal, as once the platform is gone you fall right next to one angry alien.





A The first impression that Bio Challenge gives is of being merely well presented and not much of a game, but a few minutes work is rewarded by the first nipping bite of addiction. In style the game is very French: that is, slick graphics and an annoyingly memorable Jean-Michel Jarre type theme. The gameplay itself has mixed parentage, with a strong leaning towards the Super Mario Bros platform school, plus a pinch of Thexder and just the teeniest twist of Transformers. The action repeats, but doesn't get repetetive. It's a lovely looking game, and the animation is smooth and tricky. The occasional sprite flicks off for a second, but this happens so rarely it's scarcely worth mentioning. Sonically the game is impressive, with a number of themes playing in the background complemented by full orchestrations. Check it out through a stereo if you get the chance. I don't like to insult Delphine by saying it's a very professional job, but it is. Bio Challenge really wouldn't shame a coin-op.

PRICE	£24.99
RELEASE DATE	Out Now
GRAPHICS	81%
SOUND	91%
PLAYABILITY	88%
VALUE	77%

OVERALL 82%

ST Obviously this version won't have the same colour content, although Delphine proudly claims, to have 160 'colours' on screen at once. Some tricky stippling going on there by the sound of things. The soundtrack will probably also be less impressive than the Amiga, but should still impress. Like most ST games in this day and age, Bio Challenge will come on two disks.

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Atari ST screen shots

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Archipelagos is conceived and coded by Astral Software.

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Maltese Joe's 3D Pool Challenge

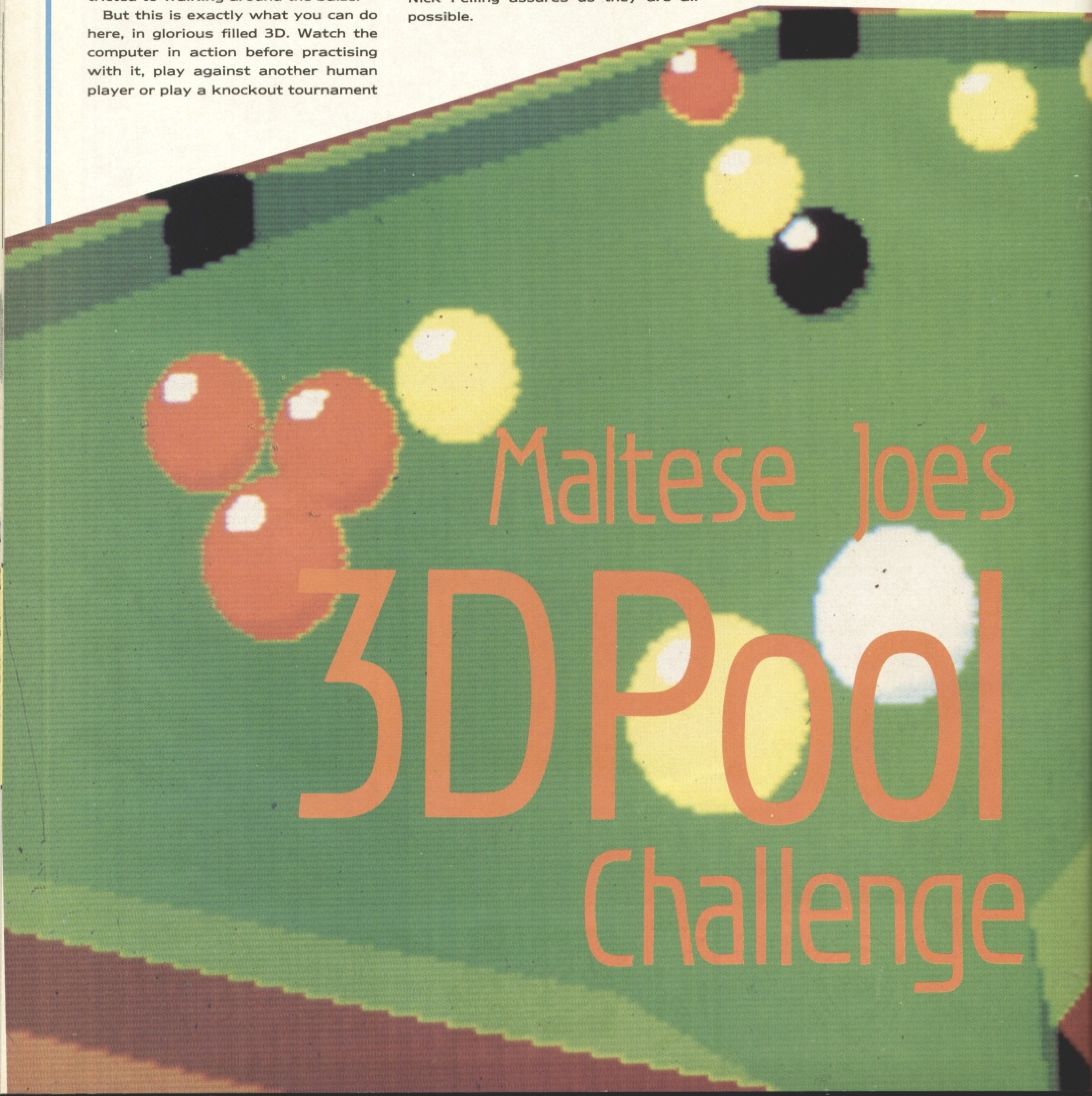
Gary Penn takes a dip with Firebird.

You don't wear your mac in the bath, so why should you have to play pool from a totally unnatural viewpoint? Previous 'simulations' have only catered for those capable of floating above the table, not for us mortal souls restricted to walking around the baize.

But this is exactly what you can do here, in glorious filled 3D. Watch the computer in action before practising with it, play against another human player or play a knockout tournament against Flash Harry, Mighty Mike, Catford Kid and Fast Freddy before meeting Maltese Joe in the final.

Better still, impress the girls with your cue-mendous trick shots. Plenty of seemingly impossible situations are provided, the objective simply to pot all the reds with a single shot. Author Nick Pelling assures us they are all possible.

Control couldn't be simpler, with the table moved either 'by hand' with a pointer or with the icons at the top of the screen. Rotate the table and zoom in or out to adjust your viewpoint until the ball you wish to hit is in line with the cue ball, then apply some spin, tweak the strength of the shot accordingly and let rip!









ST

The smooth flowing 3D appears at first to be a gimmick, but being able to take a player's-eye view of the action makes all the difference, generating an unparalleled feeling of playing for real. A set of international rules are closely adhered to (including penalties for foul shots), and it's simplicity itself to play and a joy to boot. 3D Pool is as perfect a simulation of the sport as you could possibly wish for.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	88%
SOUND	78%
PLAYABILITY	90%
VALUE	84%
OVERALL	**88%**

A

Commodore Pool is intended to appear at the same time as the Atari version in essence the two should be identical, with the possiblity of some sampled cheers to accompany a win being the only planned enhancement for the Amiga verson.

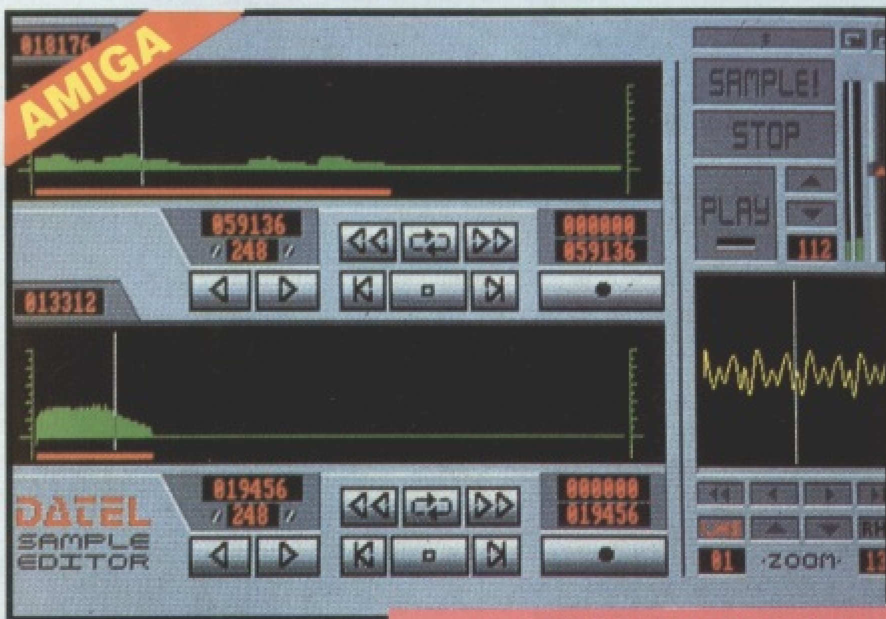
PC

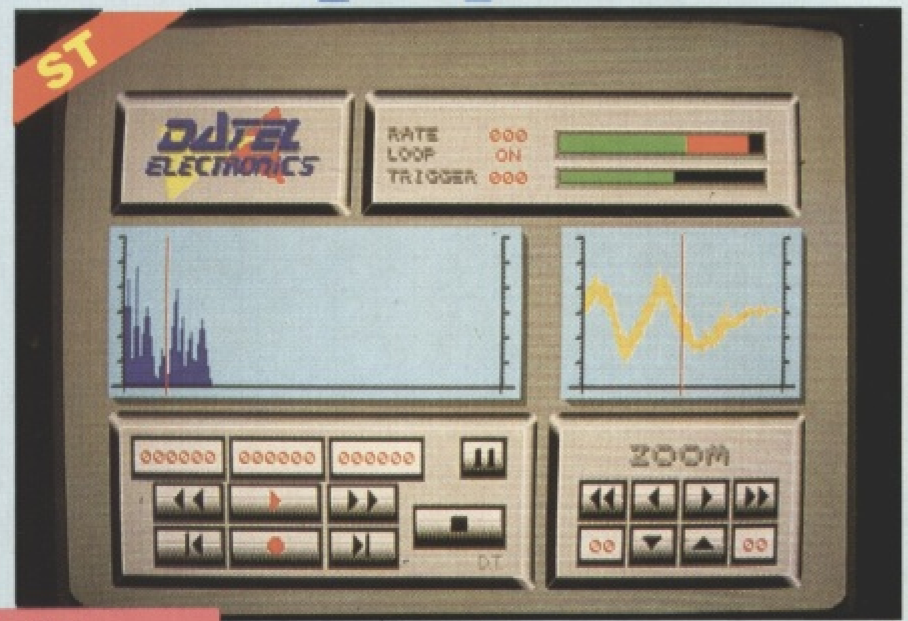
A version is in the pipeline, but work has yet to start and a price and release date are to be decided. Nick will probably write the game for one Graphics Adaptor to leave someone else to install it on other systems such as EGA and VGA.

ABOUT THE AUTHOR

3D Pool is programmer Nick Pelling's first 16-bit venture and it's unlikely to be his last. Perhaps better known to BBC owners as Orlando of Aardvark Software, Nick was responsible for Zalaga (a version of the ageing coin-op shoot 'em up Galaga), Frak!, an innovative platform game which had you controlling a yo-yo spinning caveman, and Firetrack, an immensely playable vertically scrolling shoot 'em up. Sadly, none of these titles are likely to make it to 16-bit. But why pool? "It just seemed like a good idea," Nick confesses. And what of Joe's input? "The idea of using Joe in the final of the tournament came from having him around." It took Nick around a year to write Pool for a whole host of machines, the reason according to Nick is "because I had to learn how to program the machines in the first place, and the fact that nobody else does anything with them doesn't help a lot. It makes it difficult to ascertain what the machine is capable of." So, what is Mr Pelling's favourite game? "Heavens, I think computer games are brilliant but I wouldn't play them myself!"

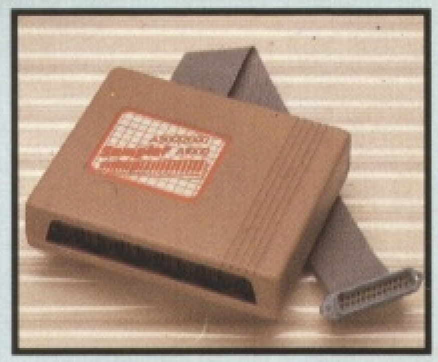
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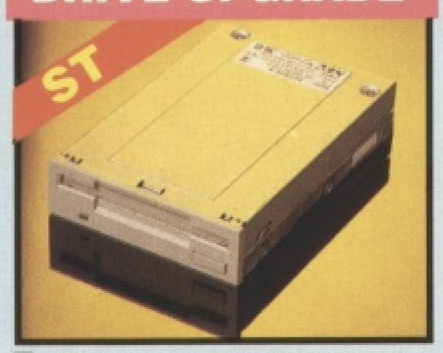
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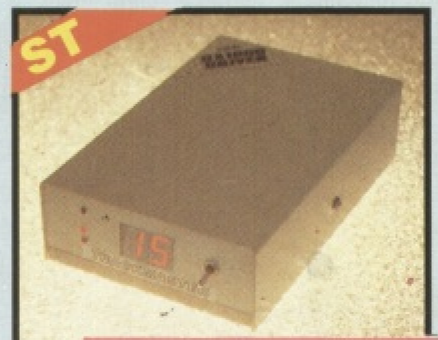
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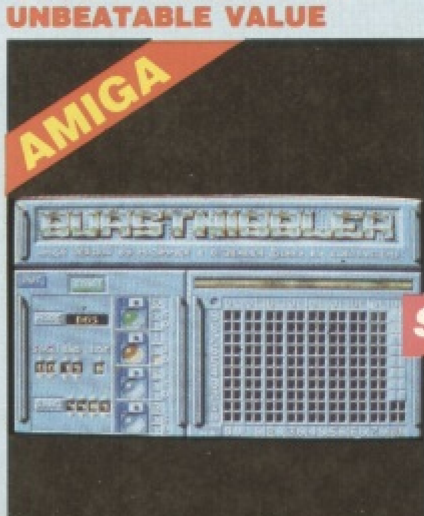
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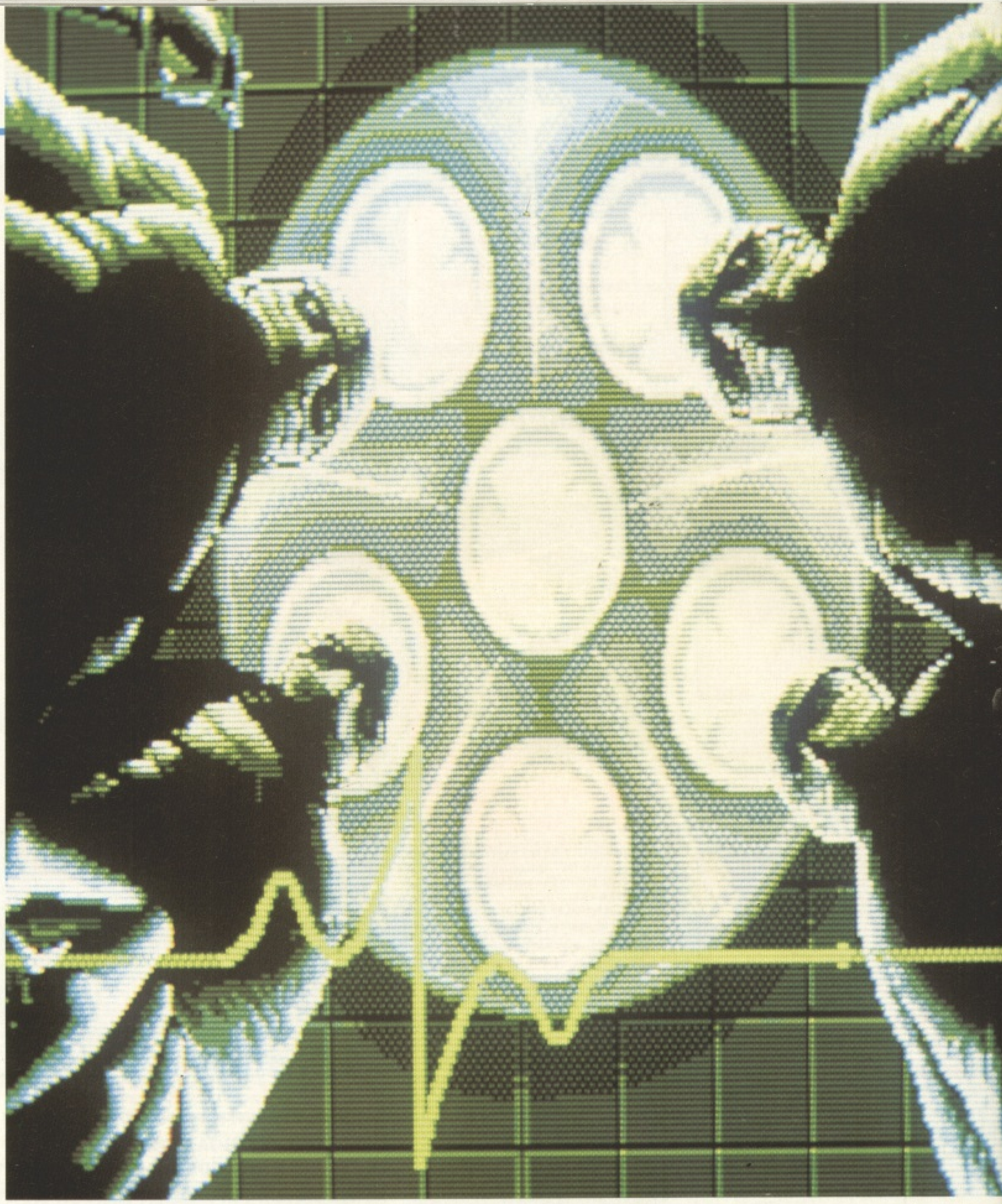
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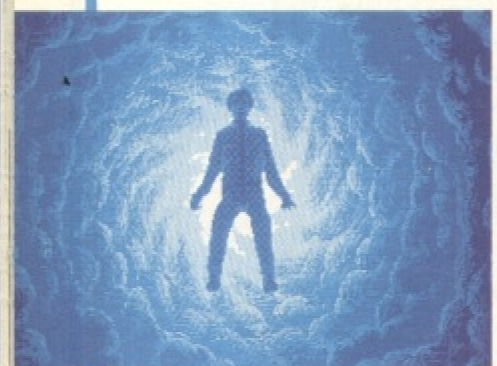
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Rainbird's long-awaited nightmare is the most indefinable piece of software since the last one. Gary Penn thinks he's in for a good night's sleep, but ends up rubbing his eyes in disbelief.

Weird

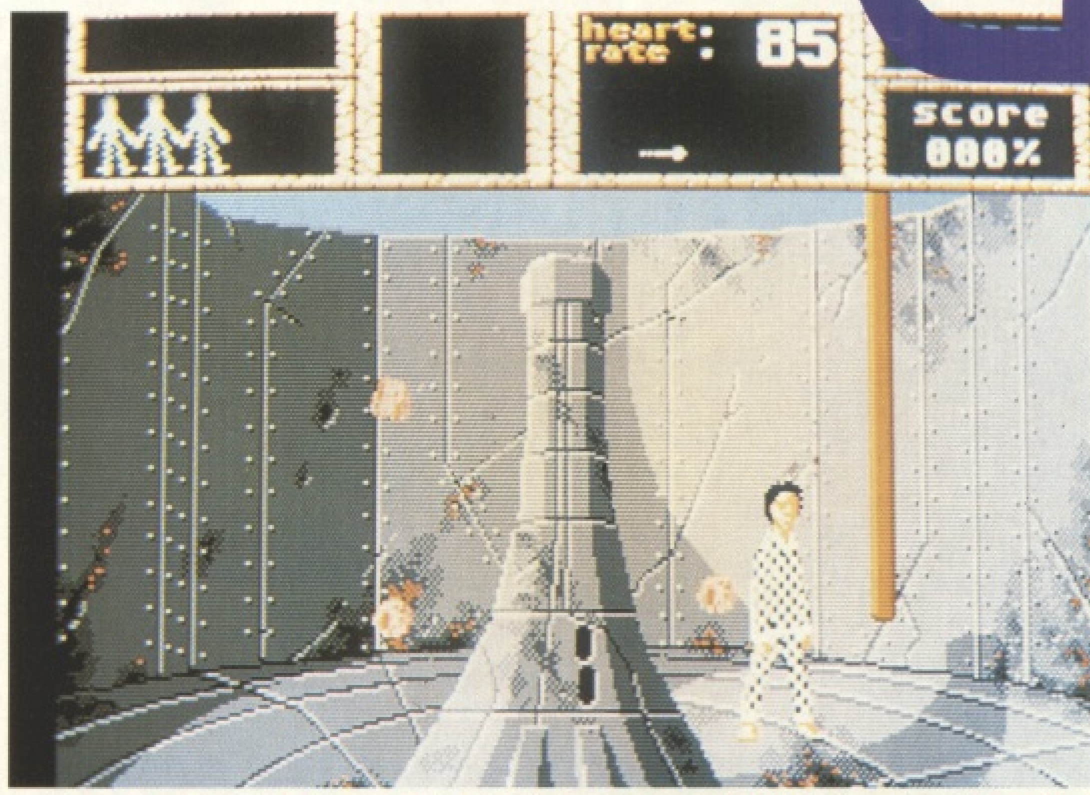
Weird Dream's story concerns the casualty of a love affair, who as a result of a broken heart is now slightly deranged and possibly terminally ill.

Major surgery is the only way to save his life. Having been wheeled into the operating theatre and prepared for surgery, the anaesthetic takes effect and he drifts off to sleep . . . and enters a dream from which he may never wake.

Interactive fiction then becomes an interactive nightmare with a unique combination of off-beat arcade sequences and an equally odd but more prevalent puzzle element.

Dreams

Now this won't hurt a bit . . . A team of surgeons gathers around and the life support reading blips across the bottom of the screen. This is the view you wake up to whenever one of your five 'lives' is lost.



To escape from this nightmare you have to collect four orbs. And here comes one now, courtesy of this giant wasp. But how on earth can you get it to drop its load?



The candyfloss machine isn't as sweet as it looks. Lumps of floss float around the drum and gather on the spinning stick. The original idea was that you'd try to create a web of floss and climb out, but this was dropped as it proved too difficult to implement.



'In An English Coutry Garden' . . . the tune echoes in your head and all appears quiet. However walking to the other side of this serene scene isn't as straightforward as it seems. But then nothing ever is in Weird Dreams . . .

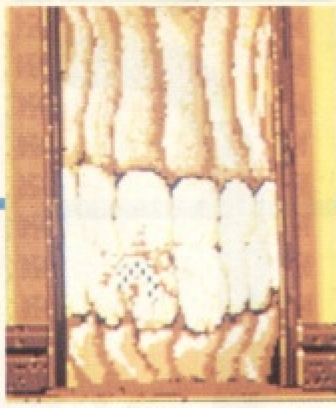


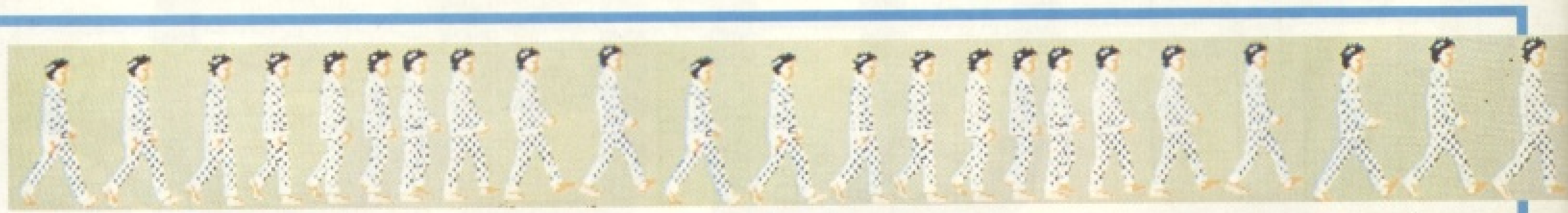
A barren Dali-esque desert setting. The rush of the sea is barely audible, and almost deafening as a result. A shoal of fish swims across the top of the screen – their use becomes clear when the near silence is broken by a pat pat pat of footsteps . . . and a leaping mutated Kangaroo with an Easter Island Statue head hops on screen.





Into the Hall Of Mirrors, with reflective glass all around. Touch one, Enter one . . . The reflection distorts as you walk past the mirrors, which is indicative of the attention to detail throughout.









THE WEIRD DREAMERS

Weird Dreams was put together by artist Herman Serrano and programmer James Hutchby and took over just over a year to produce. Although James took care of the programming and provided ideas come along the way, the weird concept came from artist Herman . . . "I wanted to do a game about nightmares. None of those featured in the game are based on my own dreams – they're more odd observations I suppose. There are several nightmarish elements – there are a lot of teeth. It's because I had to go to the dentist – I hadn't been for about three years. The dentist turned out to be this strange Chinese looking guy with an Australian accent, and he tore my mouth apart. After that I had a phobia about teeth, and they seemed to creep in everywhere." One less enamel-based idea, which was dropped because there were just too many to implement, was a tree of heads. "It was an idea for a painting originally," Herman confesses, "as were some of the other ideas. All the heads were asleep. As you approached the tree, the heads nearest would open one eye then both, and as through a sort of telepathy all the others would wake up." Fortunately there's a possibility that this and other sequences may make an appearance in a sequel. Some of the imagery seems reminiscent of the work of surrealist artist Salvador Dali and other elements of Terry Gilliam's **Monty Python** animations. Were both a source of inspiration? "Yes," Herman confirms. "I've always been fond of surrealists like Dali, and Terry Gilliam's wonderful. As far as other graphic artists are concerned, Herman's impressed with Mark Coleman's work on **Speedball** and **Xenon II**. "I'm really into animation," he enthuses. "One thing I hate is computer game animation where two or three frames are used to animate a figure. There are 16 frames invovled in the main character's walking alone. This could have been cut down, but James being the programmer we didn't need to. For **Weird Dreams**' animation I spent ages researching Edward Meyerbridge's work. He did masses of studies of people and animals, and produced some very early cinema-style frames of animation, like people walking, picking up buckets and so on." The appearance of **Weird Dreams** on TVS' Motormouth before its release in the shops may well have increased public awareness, but for a game which centres around so many nightmarish surprises it could have proved more detrimental to its success than instrumental. Herman agrees: "Not only did people think it was a question and answer game, but it gave too much away and made it look too easy." Herman's currently working in conjunction with erstwhile Infogrames man David Crosweller. The pair recently formed a development team called New Frontier Productions, and Herman is busily storyboarding two designs for Activision: **Exodus and Driftland**, both quite different to **Weird Dreams**. His next project is provisionally entitled **Atomic Lunch** . . . "It's about this scientist who gets caught up in a nuclear disaster and becomes mutated. He decides to mutate rest of world and so creates army of weird creatures. It'll probably be along the lines of **Weird Dreams**. It's a format I want to get back to." And so dream all of us . . .

ST

The designers set out to create an interactive nightmare, and they've certainly succeeded. Weird Dreams is stunning. It's one of the most bizarre concepts yet seen on computer, being more of an experience than a game in the traditional sense. In terms of gameplay, Weird Dreams falls somewhere between Dragon's Lair and a piece of Cinemaware Interactive Fiction. It's easy to get engrossed in Herman Serrano's off the wall 'observations' but difficult to leave – like the dream you find yourself trapped in. The crazy graphics are uncomfortably familiar and generate unease – a feeling enhanced (or made worse) by some suitably odd sounds (although in the case of the tumbling sequence, the lack of sound makes the effect all the more dream-like). The disjointed nature of the sequences and the slo-o-w-w-w control of the character is also too 'realistic' for comfort – especially when attempting to escape from the clutches of some of the more unusual creatures. The near-perfect and thoroughly absorbing execution of such an innovative concept makes Weird Dreams a landmark in computer entertainment. It's hard – but not impossible. Someday all nightmares will be dreamt this way . . .

PRICE	£24.95
RELEASE DATE	Mid-June
GRAPHICS	93%
SOUND	89%
PLAYABILITY	88%
VALUE	87%

OVERALL 90%

A

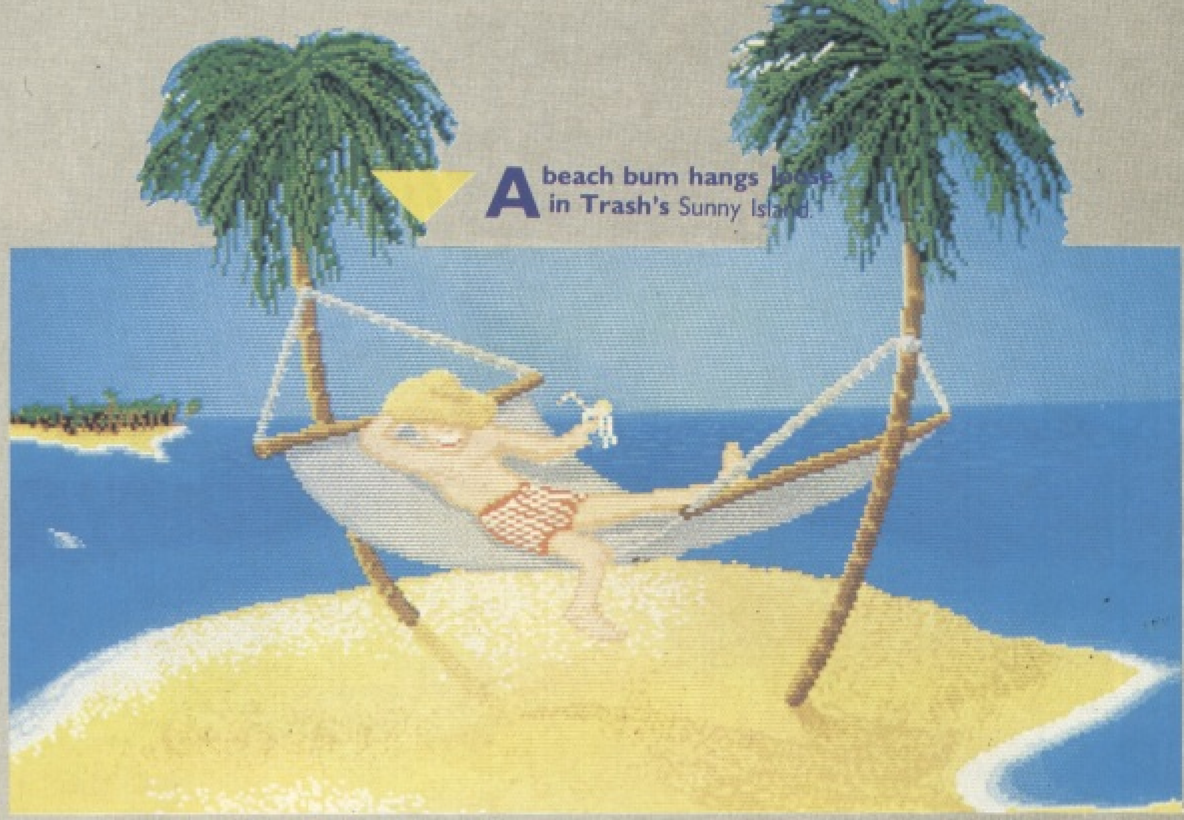
Work is nearing completion in time for a release sometime in July, at a price of £24.95. Understandably with a product this slick there will be no difference between this and the ST version.

PC

This EGA-compatible version isn't being programmed by James Hutchby and it won't appear until later in the year at a price of £24.95.


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Screen shots from Atari ST version.
ILLUSTRATION: PETER ANDREW JONES.
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DEMOS



A beach bum hangs loose in Trash's Sunny Island.

There are a lot of music-orientated productions currently doing the rounds. **Hey Music Lover** (El Oh Vee Eeh Ah etc) . . . S'Express' Top Ten Hit's now playing on the ST, and so's Jarre's moody **Equinox V,** thanks to R Hobbins, his sampler and programming prowess. Also from the same fellow there's **Humanoid Mix,** a version of the 'song' complete with a dancing **Star Wars** Stormtrooper.

No Stormtroopers but a few stars in the **Star Wars Rap,** a vaguely amusing r-r-r-rap featuring sampled snippets of action from the illustrious film – mainly "Red Five, I'm going in!" and little else.

STANDBY FOR ACTION!

The complete and unabridged **Stingray** theme tune has been digitised on the ST by The Skunk with pictures of the cast provided by White Rabbit.

ANYTHING CAN HAPPEN IN THE NEXT HALF HOUR! STINGRAAAY STINGRAY! (Dunna-nerna-nerna) STINGRAAAY STINGRAY! (Dunna-ner . . .) Maaareeeena . . .

Sadly, despite her cameo appearance in the crew line up. Aquamarine's theme doesn't feature.

Other famous themes doing the rounds for the ST include a version of the most recent **Dr Who** tune and another Gerry Anderson classic, **Captain Scarlet** (eeh-ooh-wee-ooh).

And from tracks to treks with Staaar Trekin' across the universe . . . No, thankfully not a sampled rendition of that shy tune. This is yet another animation sequence from AGA. The Enterprise leaves its docking bay and heads off into outer space to boldly go where no man's gone before. And there's more where this came from, with a second Trek-ulous animation featuring a Klingon craft speeding through space.

A more impressive formation of stars can be found in AFL's starfield, a super effect marred by silly animated vector graphics. Other 'intros' in the same vein on the same disk include lots of vector shapes twisting and turning to the **Popcorn** music (ask your Dad), plus a more impressive undulating gridwork, with a neat melting word and a remix of a classical piece, the name of which doesn't spring to mind.

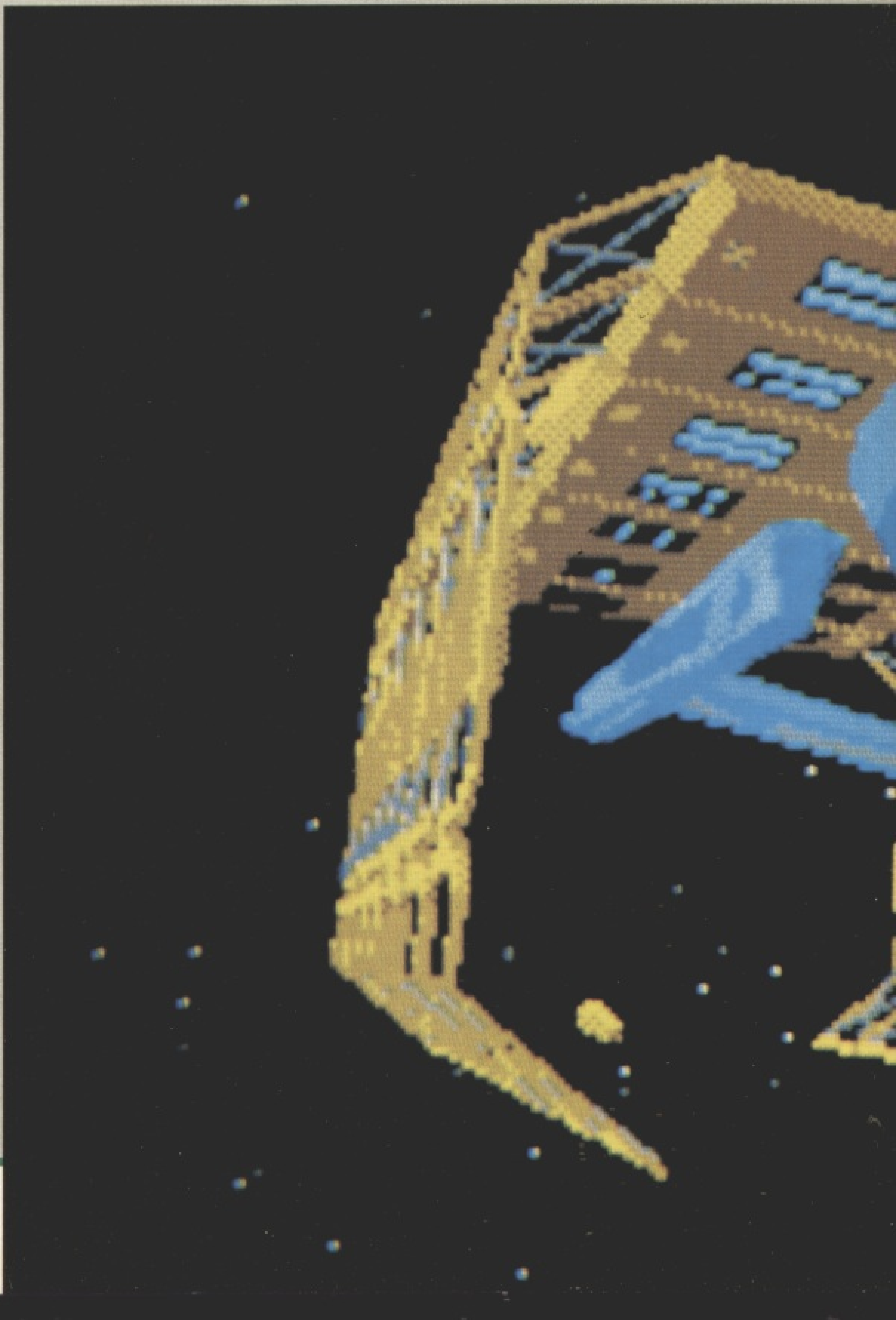
The less classical classic **Blue Monday** has long been a source of inspiration for budding binary musos. Escape's version is played on a mixing desk, which looks promising – until you realise that you can't fiddle with it. Nor can you fiddle with the not-so-cute rear-end featured prominently in New Line's **Girls Girls Girls.** Even so, it's still more interesting than the tired piece of music which plays.

The bum in Trash's **Sunny Island** is also tired but he doesn't hang as loose as the gal's or even the impressive Calypso sound which accompanies this laxidaisical lounger.

Equally reasonable on the same disk is the Crusader's **Walking.** A listenable tune bounces along, as does the Legoland sprite that walks across the screen and miraculously transforms into what could be a more detailed **Speedball** player. **Speedball** faces then swish on screen and . . . well, you had to be there.

Triangle's **Gigademo II** is an uninteresting montage of bouncing Amiga balls and uninspired music. But it's the sequence displayed before which provides more amusement . . . A sporty car revs up, shoots on screen and screeches to a halt, whereupon a 'young lady' steps out and squeeks 'Hello' in a voice to match the sound of tyres . . .

You definitely had to be there.



WHAT' WHAT AND WHERE IT'S AT

ST and Amiga music, slideshows, animations – including the **Enterprise** (DISK 329) and the **Klingon Cruiser** (DISK 331) – and plenty more besides; **17 BIT SOFTWARE, PO BOX 97, Wakefield, Yorkshire WF1 1XX** (Tel: 0924 366982).

GOODMAN ENTERPRISES, 16 Conrad Close, Meir Hay Estate, Longton, Stoke-On-Trent ST3 1SW has loads of ST-only PD disks, including dozens of games (**Chess, Tennis, Othello,** and **Invaders**), picutres, utilities, software previews (**Oids, Driller** and **Nebulus**) and music like S'Express' **Hey Music Lover** (GD236 DEMO 33) and **Equinox V** (GD246 DEMO 34).

Stingray, Dr Who, Captain Scarlet and more for the ST from **RIVERDENE PDL, 63 Wintringham Way, Purley On Thames, Reading, Berkshire RG8 8BH** (Tel: 0734 428492).

Cor lumme – how cheeky!

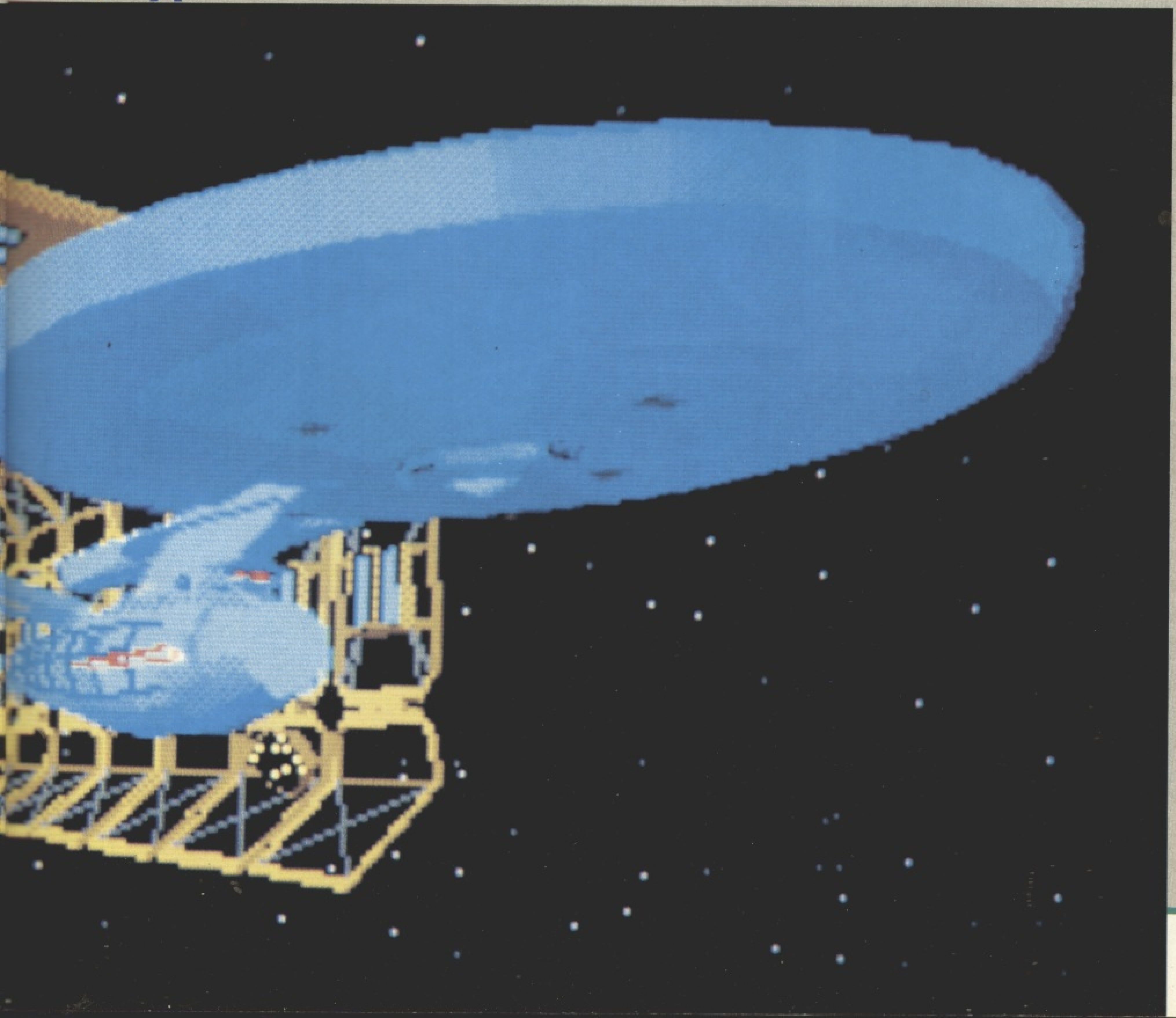


More ST-only wares, including the Star Wars Rap (DEM59), are available from **HUMBERSIDE PUBLIC DOMAIN LIBRARY, 2 Old Mill Close, Market Weighton, York YO4 3DU.** Other items of interest include graphics, animations and previews of EA's **Powerdrome** and Firebird's **Flying Shark** and plenty more besides.

The **Humanoid Mix** can be obtained direct from its producer, **R Hollins,** at a cost of £2. The address: **7 Trevor Drive, Caverswall, Stoke-On-Trent, Staffordshire ST11 9ER.**

Gallons of fun on offer for the Amiga, including **Gigademo II** (SDF223), Escape's **Hifi-Mixer,** Northstar's **Vectors,** New Line's **Girls Girls Girls** and AFL's nice **Starfield** (UINT9), and Trash's **Sunny Island** and Crusader's **Walking** (UINT10) – all from **SOFTVILLE PD SERVICE, 55 Highfield Avenue, Waterlooville, Hampshire PO7 7PY.**

AGA's short-lived animation. Surely someone's boldly gone here before?



GRAFIX

In the first of a regular series, Phil 'Norton' South takes us on a journey through the world of 16-bit graphics and animation.

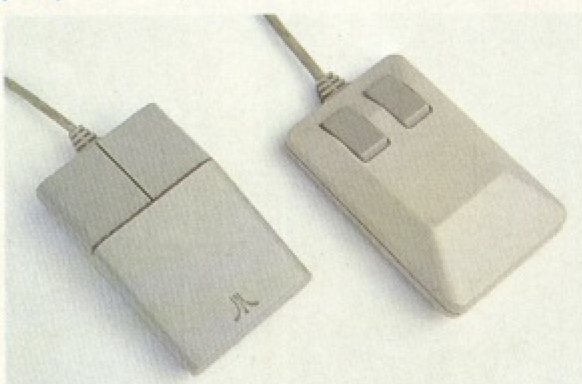


A journey? More like a magical mystery tour, I'd say. During the course of this trip I'll be talking to the experts to show you how they produce the graphics that make you gasp, as well as sharing a few tricks and tips of my own. This month I'm going to cover a few ground rules, and demonstrate some graphic techniques used in the creation of brilliant graphics.

Funnily enough, I find that you don't need traditional drawing skills to be a good artist on a computer. Of course, it doesn't hurt to be trained in this area, but you have to UNlearn a lot of what you know as an artist in order to apply your art to a video screen.

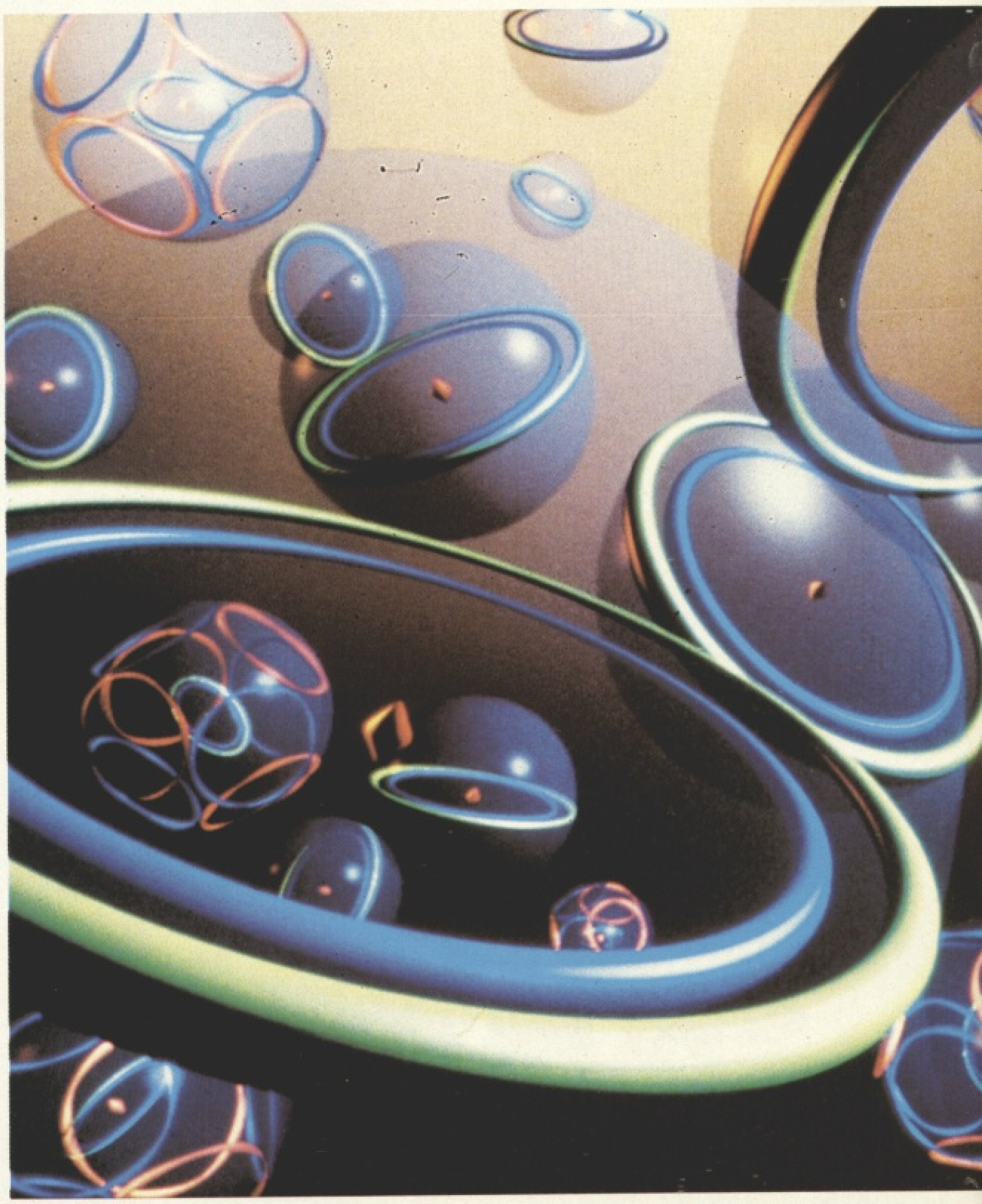
For a start, you aren't drawing with a pencil onto a piece of paper but a screen using a mouse. Sounds obvious, right? But many artists find this difficult to cope with, and consequently the REALLY good graphics you see in games are likely to be digitised from artwork! So what are these silky skills required?

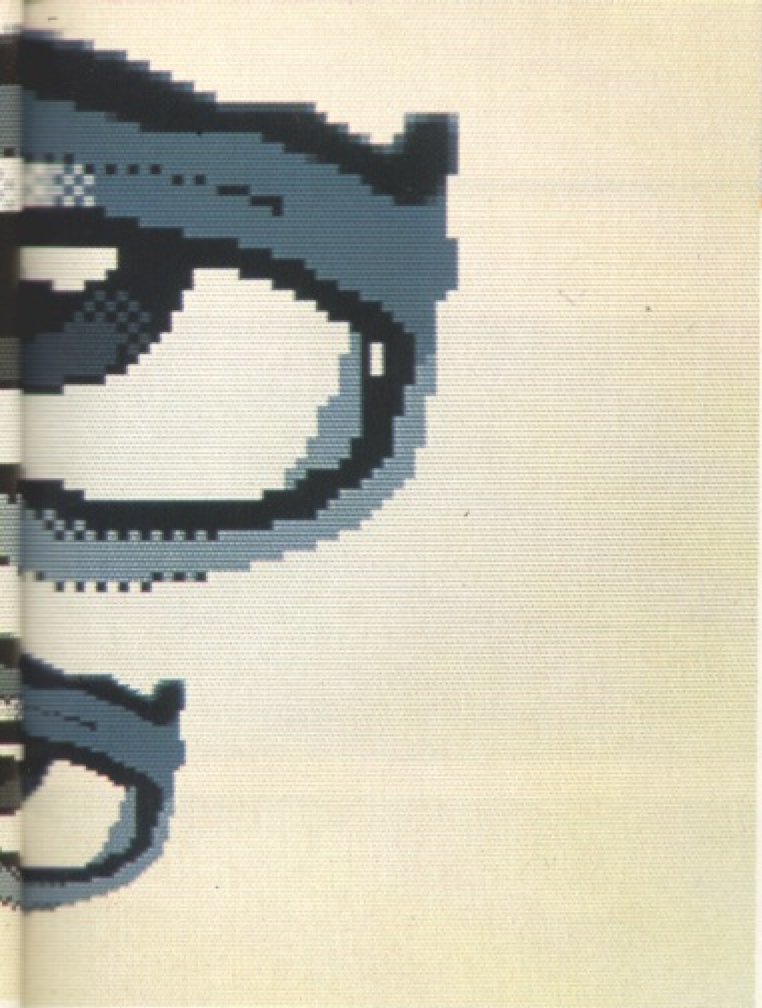
Mouse control is the first thing to get to grips with. Seriously, the skill which contributes to good art on computers more than anything is being a bit dextrous with the old plastic rodent. The only way to achieve complete rodent control is naturally to practice. Doodling helps, and the more time you put into it, the better the results will be.

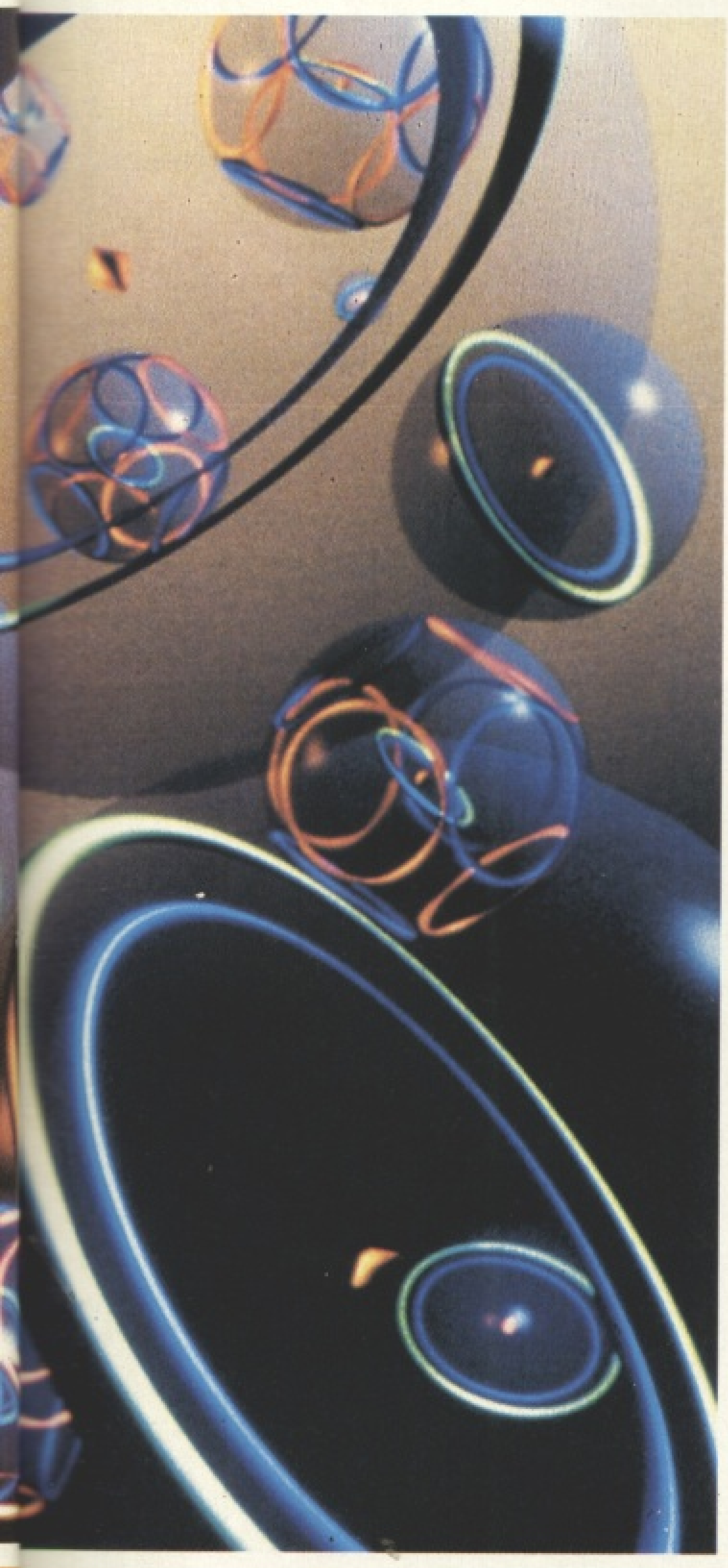


Pixel practice. In painting, you learn to manipulate the substance of the paint and pick up effects you can create by using it and studying other painters. This is also true of video graphics. The best way to learn new effects is by studying the work of others. Grab a frame from a game or title screen using a frame grabbing utility like Grabbit (Discovery) or some PD screen dumper. Then boot up your favourite paint program and inspect the artist's work on the sprites and backgrounds. See how they use colours and textures. Notice how they re-use sprites in other forms to save memory. And MOST importantly, look at how different the effects look in magnify mode and from a distance. Often the effects are quite unexpected!

A stipple is the most widely used trick in computer graphics. The form of the stipple is basically that of a chess board, with alternating pixels of different colours. It multiplies the amount of visible colours by tricking the eye into blending the two together. As most, game graphics use only eight or 16 colours to keep memory down. A good way of creating stipples is not just to rush in and start stippling by hand, (your hand won't last too long!) but make a brush or a fill pattern which has the basic elements of the stipple.







Digitise and trace. This under any other circumstances would be considered as cheating, but computing being what it is you can get away with it, and the results are brilliant. You draw or nick a picture, poke a video camera at it and digitise the result. Boot your fave art program and tweak the palette, then fill the larger areas with colour. Finally, brush the detail in with a very small pixel, following the contours of the shape until nothing is left of the original picture but a nasty taste in your video camera. This is good for getting the shape of something without having to sketch it freehand before you draw anything onto the screen.





Anti-aliasing. When a line suffers from the 'jaggies', or aliasing as it's really called, you can smooth things out with tricky use of the pallette. Select a colour which is partway between the colour of the object and the background and spot it into all the jags. The line becomes softer and less obviously jaggy. **Note:** DeluxePaint II has a Smooth option which does this automatically.



Next month we'll get into things with a neat tutorial on how to make your pictures look better instantly! Plus we'll be having a word with someone really famous about how they earn huge mounds of money pushing pixels around. So join me again next month. Same time, same channel.

Grafix

Didn't we have a lovely time the day we went to the arcades... Gary Whitta raids his fluffy piggy bank to find out what slots are hot and what are not...

LAST SURVIVOR



FINAL BLOW



LAST SURVIVOR



You are the hunter and the hunted – sought out not only by other blood-thirsty players, but also the indigenous population. Blow these monsters away and you get credits to exchange in the maze shop for extra weapons, armour, energy, and the like.

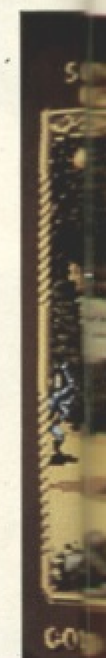
Namco might be said to be master of the filled vector graphic (after Winning Run**) and although it's been doing some pretty clever things recently (including the superlative** Metal Hawk**). But now Sega is fighting back, as** Last Survivor **shows that when it comes to messing around with sprites, no one can do better.**

It's not as if Sega hasn't had the practice – OutRun, Afterburner **and** Power Drift **spring to mind – but** Last Survivor **has the advantage of being a great game, as well to doing neat stuff with hardware.**

The game comes in two versions – a four-screen, four-player unit, and a more practical single screen two player unit. The scenario is simple enough – you (one character selectable from seven) are stuck in a maze with six other armed maniacs and innumerable hostile monsters.

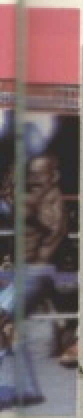
A great laugh with four playing, equally fun with two, this one is going to be big!





move
Help

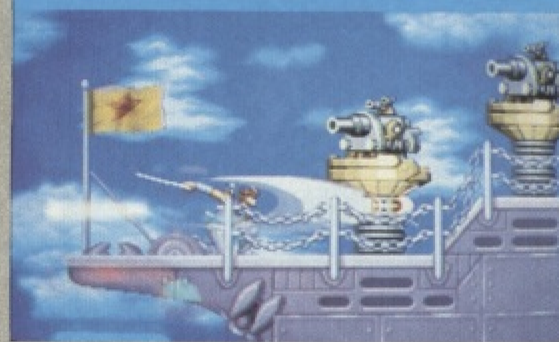
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DYNASTY WARS



STRIDER



GOLDEN AXE



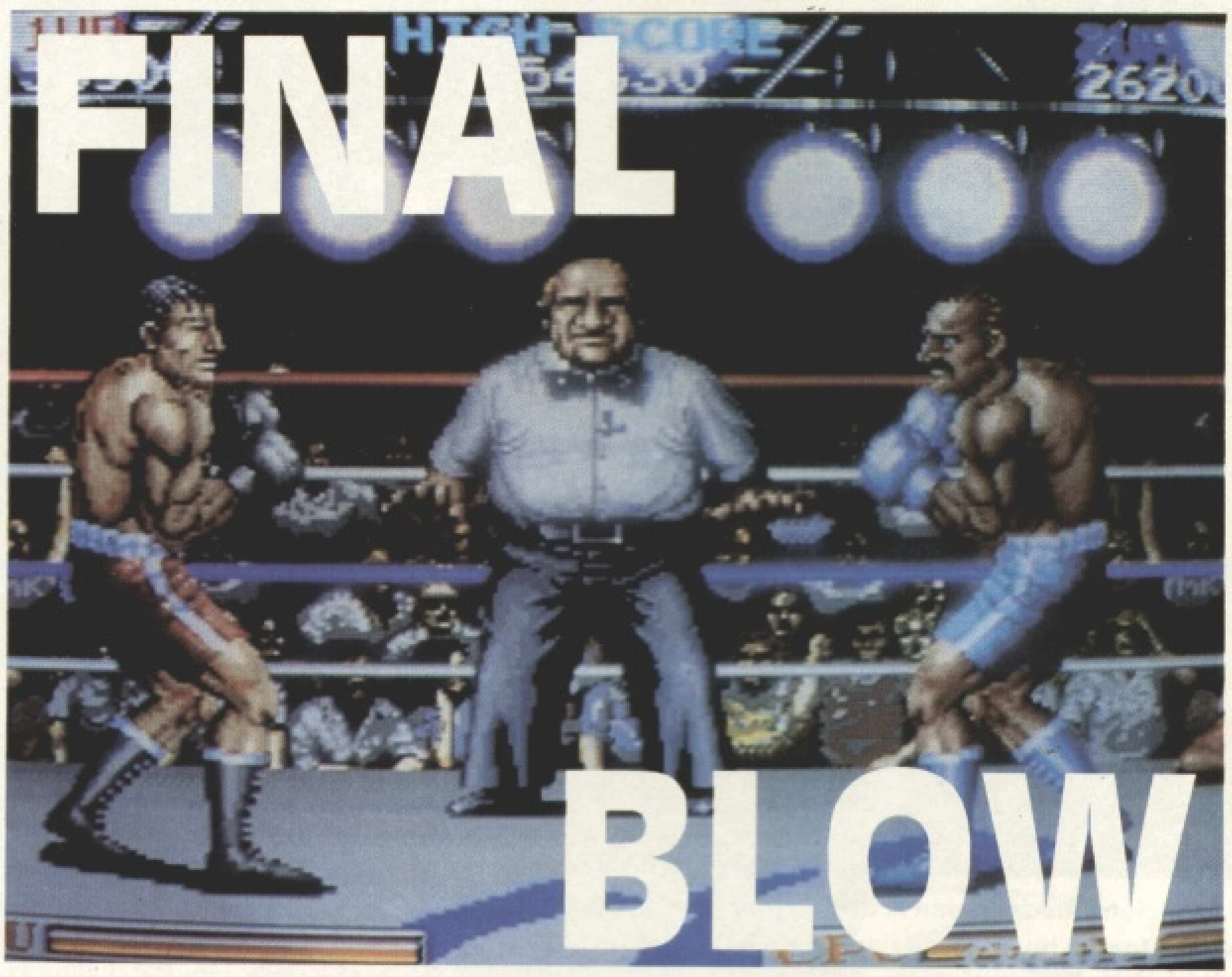


The first-person view of the maze is beautifully drawn and highly-detailed, and the speed at which they ...llows the player to move and rotate very quickly indeed. ...mes from the maps that are collected along the way.

There is a single locked exit to the maze for which you carry a key. Unfortunately you need four keys to ...the maze, and the only way to get the rest is to pick them ...m the corpses of other players.



FINAL BLOW



Previously Sega's *Heavyweight Champ* was the definitive coin-op Boxing simulator, but Taito's contender looks set to take the championship belt. A TV-style side-on viewpoint has been chosen and it works well. The fighting action is straightforward – uppercuts, rabbit punches, jabs and devastating haymakers are all at your fingertips, provided you're at the right distance from your opponent, and you can block both the head and body to prevent him doing the same to you.

The referee keeps a vigilant eye over the proceedings, ready to break up any fighters that try to hold in order to recover lost energy and will step in to stop the fight should you (or your opponent) take too savage a beating.



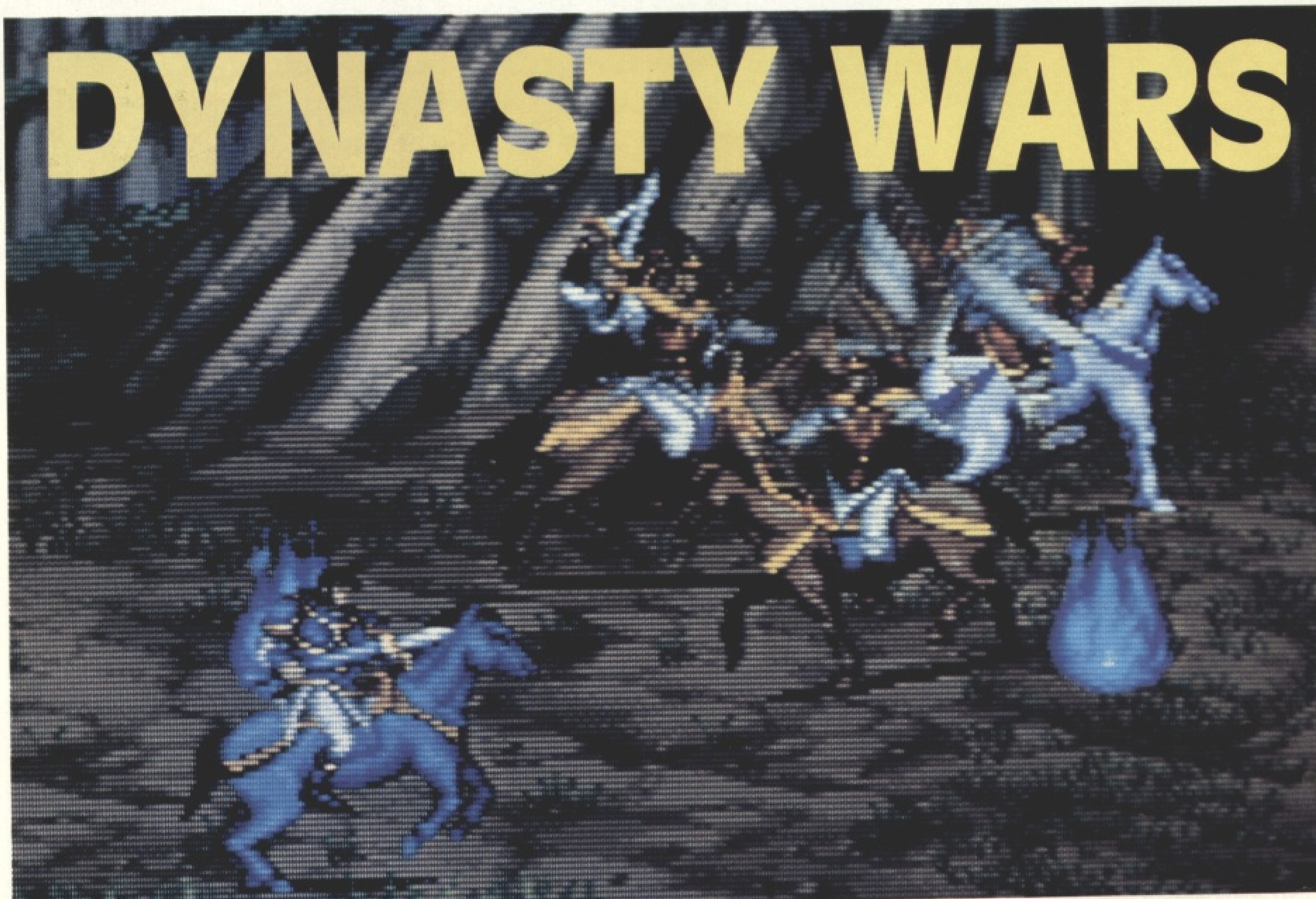
A heavyweight championship puts you up against scrappers from all over the world, from Guatemalan Glass Jaws to the original Count of Monte Fisto.



The compere announces each fighter and his weight, the crowd jeers, the seconds pound their fists and yell at the fighters – you can almost smell the sweat and see the teeth hitting the canvas.



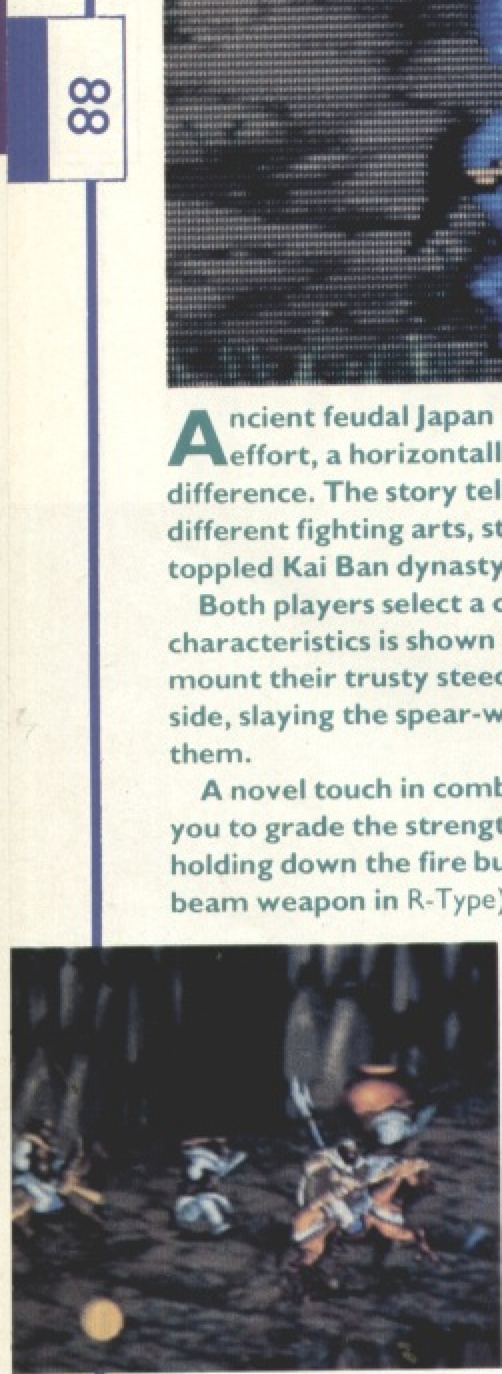
DYNASTY WARS



Ancient feudal Japan is the setting for CapCom's latest effort, a horizontally-scrolling beat 'em up with a difference. The story tells of four warriors trained in different fighting arts, struggling to restore honour to the toppled Kai Ban dynasty.

Both players select a character (a brief resume of each's characteristics is shown during the attract sequence) then mount their trusty steeds and set off across the country-side, slaying the spear-wielding foot soldiers that attack them.

A novel touch in combat is a power meter which allows you to grade the strength of your axe/sword swipe by holding down the fire button (in a similar fashion to the beam weapon in R-Type).

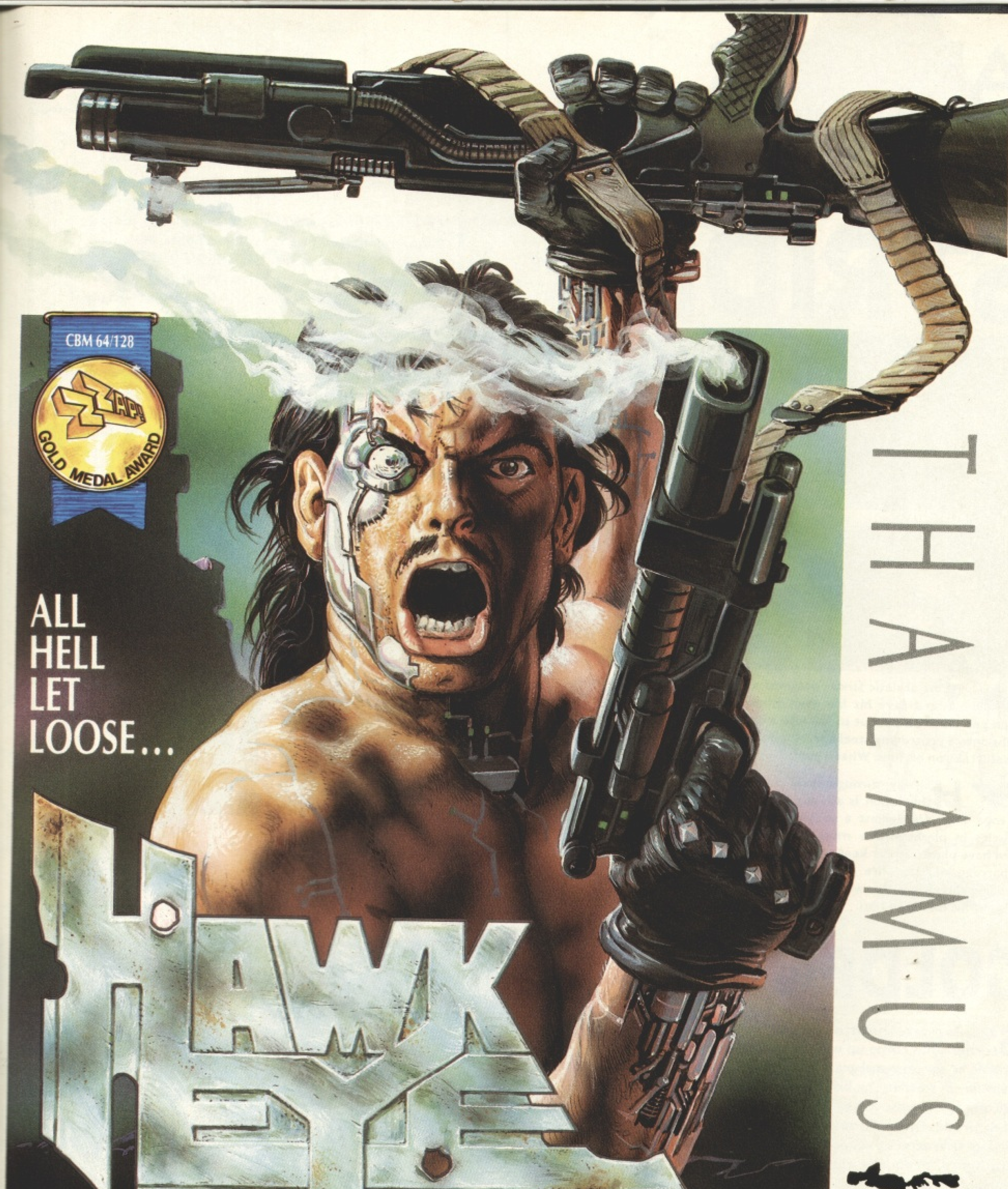


Graphically there's nothing spectacular on show, but there are plenty of comic touches to keep you smiling (watch out for the two opposing armies scrapping in a ball of smoke in the distance).

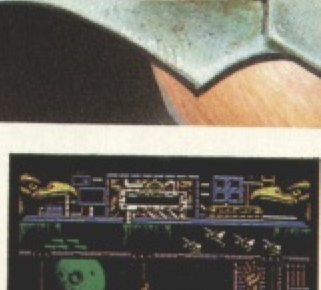
Slaying mounted enemies produces a glowing orb that upgrades your current weapon to the next most powerful – each warrior has his own set of four weapons, including axes, swords and spears.



Reach the enemy fortress, then marvel at the spectacle of the gates opening and the entire imperial army floods out, including two super-warriors on horseback that act as end-of-level guardians.







Take the heroically bronzed HAWKEYE through 12 individually loaded levels of non-stop combat action, featuring real parallax scrolling, dazzling graphics and sound destined to give your ears the treat of their lives.

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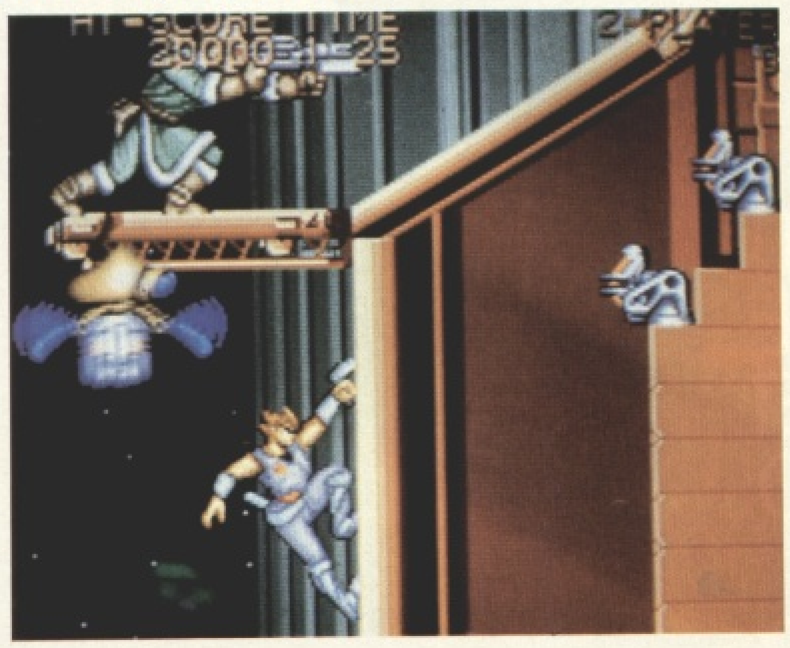
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STRIDER



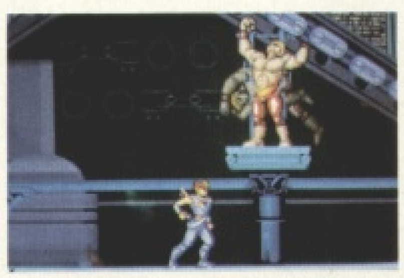
He's the ultimate warrior – he walks, runs, jumps, somersaults, climbs, crawls and fights. He's Strider, and he's been chosen to free his fellow countrymen from the dictatorship of an evil empire. What you've just read is the vague but adequate scenario for a shoot 'em up of epic proportions courtesy of CapCom. The action is loosely levels-and-ladders based, but each stage has its own specific look and feel.

What Strider does – battle through hordes of enemies (robotic and otherwise) armed with a laser – isn't impressive, but how he does it is. He can climb steel buildings, leap over yawning crevasses, and shin along narrow passageways. As the terrain gets tougher, Strider learns a way to cope with it.



The athletic Strider deserves a lot of credit – he can think for himself and save his life even when he's under cack-handed control. Just when you think he's about to fall into a cavern he performs a spectacular flip and grabs onto a protruding steel bar. Not only that, but from that hanging position he can still take on his foes. What a guy!

Halfway through level one and the action is already too much to cope with. Up against a bodybuilder with muscles in places where most people don't even have places, Strider keeps him at bay with a barrage of laser fire while all the time avoiding the vicious throws he performs when he's got his hands on him.



GOLDEN AXE

Sega, formerly known mostly for its hydraulic stomach-turners, has come up with an entertaining mix of swords 'n' sorcery and gratuitous violence. The gameplay is similar in style to Double Dragon, with one or two players fighting against the forces of evil to avenge their murdered comrade. One difference is that there are three distinct characters to choose from: a musclebound Conan-type figure, an equally musclebound She-warrior and a bearded Dwarf.

Each character has the standard array of punches, kicks and throws, but can also use magic by collection potions left behind by fallen opponents. Magic is effectively a smart bomb, burning, burying or electrifying everything on screen when summoned.

Golden Axe doesn't shatter any earth graphically, but the gameplay is first rate, a real improvement over Double Dragon. The vivid depiction of the sword-slaying action coupled with the gruesome SFX makes it all the more enjoyable.



The landscape is patrolled by fantastical (and some would argue fantastic) creatures like dragons and mutant horses that, once subdued, can be mounted and ridden. The smaller animals can whip their tails to knock over the evil henchmen while the larger, more powerful beasts breathe fire, scorching all in their path!




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Computer games have always contained horrific elements, but rarely anything more explicit than exploding pixels. More recently however the subject of horror has become serious consideration for games creators looking for something different. Curtis Hutchinson looks (through his fingers) at the history of the subject which has inspired this new trend.

LOVE AT FIRST BYTE



Imagine what Freud would have made of horror movies. It's a troubled psyche indeed that parts with hard-earned cash to have the stuffing scared out of it by 90-minute self-inflicted orgies of blood, gore, decaptitations . . . and worse.

Horror is currently enjoying a well deserved renaissance. A casual perusal of any video shop will reveal a selection of horror cheapies, made by unknown directors and featuring fresh-faced would be stars and starlets, that never quite made in onto the UK theatrical circuit. Nevertheless, these quota quickies boast a long shelf (after) life and notch up respectable business thanks to word of mouth and outrageous cover visuals of scary monsters and near naked Amazonians that often have no connection with the contents.

Horror movies are practically as old as celluloid itself – and have arguably been one of the most consistently popular box office draws. Thrillers, musicals and westerns go in and out of fashion like Gary Penn's haircuts, but you can virtually guarantee a fair shaking of good and bad shockers each year.

Sadly though, the genre has been undermined from within by more than its fair share of sequels. Why should an opportunist producer hustle to raise the dosh for a new flick if he can just put his name to another **Friday The 13th,** another **Halloween** or **Nightmare On Elm Street?**

Consequently, with the big Hollywood studios opting for a quick return on the sequel trail, some of the best horrors come from the smaller independents. With films like last year's exceptional **Hellraiser** and **The Stepfather,** this is as true now as it was back in the 50s, 60s and early 70s (with Britain's very own Hammer Horrors) and the mid 60s (Roger Corman's Edgar Allan Poe classics).

Low budgets suit horror movies possibly better than any other genre. Without big bucks for special effects, film-makers are forced to seek subtler means to encourage an audience to suspend its disbelief.

In the 30s, when Universal was one of the most powerful studios in Tinsel Town, the company hardly shelled out much money on the first **Dracula** and **Frankenstein** movies (both released in 1931). Yet the ingenuity shown by directors Tod Browning and James Whale, in the face of laughable budgets, helped shape the look and feel of horrors for well over 30 years.

But if Hollywood can take the credit for popularising horror films, then Germany can pat itself on the back for conceiving the original idea.

The celluloid search for the big scare started in the German cinema with **The Golem** (1914). The film was loosely based on an old Jewish myth about a 16th century Rabbi who makes a statue out of clay and brings it to life. The eponymous anti-hero becomes his master's servant and then falls in love with the Rabbi's daughter, who, playing hard to get, forces the beast to wander the mean streets of Prague in search of sexual satisfaction. Steamy stuff indeed.

Next came the influential (and weird) **The Cabinet of Dr Caligari** (1919). Again made in Germany, this tale of extraordinary madness serves as the prototype for just about every zombie movie ever made, including George Romero's masterly **Night Of The Living Dead.**

German Expressionism showed the way once again with **Nosferatu** in 1921. Although based on Bram Stoker's **Dracula,** the film-makers were obliged to change the Count's name to Nosferatu for legal reasons. This, and its faithful (well, faithful that is apart from a sprinkling of naked naughty bits) 1979 remake, **Nosferatu The Vampyre** (starring the perfectly hideous Klaus Kinski) remains the most visually realistic retelling of Stoker's original tale. The count is depicted, as originally intended, as a bald and pallid monster with Flo Jo finger nails, bat-shaped ears and savage molars. However the lasting cinematic images of Dracula belong to the cloaked figures of Bela Lugosi and Christopher Lee.

The next major creep to surface was Boris Karloff's **Frankenstein** in 1931. Although not particularly faithful to Mary Shelley's gothic novel, this particular movie was used as the blueprint for all the following Frankenstein films from **Abbot and Costello Meet Frankenstein, Frankenstein Created Woman** and **Son Of Frankenstein** to Mel Brooks' inspired 70s' spoof, **Young Frankenstein.**

The original Dracula and Frankenstein were subjected to sequels throughout the 30s and into the 40s, and although in those days they actually gave the films names rather than numbers the law of diminishing returns still applied.

One of the most enterprising producers of the period was Val Newton who made a string of horror gems for RKO. Arguably the best of these was **Cat People** (1942), a dark and subtle melodrama about a girl who believes she can turn herself into a panther. The film was something of a novelty at the time as it was the first monster movie not to show its monster. **Cat People** was remade in 1982 with Natassia Kinski in the lead and its subtlety was swapped for good old fashioned sex (they can't touch you for it missus!).

The 50s witnessed a general shift away from horror towards Science Fiction where





Robert Boltin's superlative special effects (left) added an extra dimension to John Carpenter's *Thing*. Tynesoft hopes that is new label Horrorsoft will achieve a similar effect on computer screens with games like *Personal Nightmare*

Frankenstein-like creatures took the form of **The Beast From 20,000 Fathoms** (1953), **The Creature From The Black Lagoon** (1954) and **Godzilla** (1955). Much better was the faintly gothic **The Fly** (1958), a spirited mad scientist film which sees its hero turning into a milk and sugar craving half-man-half-fly. The film spawned two sub-standard sequels – **Return Of The Fly** (1959) and **Curse Of The Fly** (1965) – and a first-class remake by David Cronenberg in 1987.

Hammer Films breathed new life into Mary Shelley's hibernating monster for **The Curse Of Frankenstein** (1957) and made instant and lasting stars out of its two main protagonists, Christopher Lee and Peter Cushing. Trivia buffs might be interested to know that Hammer was unable to get copyright clearance from Universal for their monster, so Christopher Lee had to be given an alternative, and, as it turned out, not totally convincing 'road casualty' appearance. This and succeeding Hammer horribles revitalised the genre by adding a much needed dash of vibrant colour and an increasing amount of sexual imagery.

The films being made by Hammer and Roger Corman in the 60s were being lapped up and inwardly digested by a new breed of directors who knew a good cheap thrill when they saw one. John Carpenter, David Cronenberg and Wes Cravern all cite these movies as an early influence.

Continued overleaf...

What makes a special effect special? More often than not it's an apparently complex on-screen happening that takes you totally by surprise and leaves you wondering how the hell it was done. Most SFX technicians would probably say that their work only amounts to a tiny percentage of the steamrolling process that goes into making a film. After all who goes to the movies for the special effects? However, these same technicians would also delight in the knowledge that the film they've contributed to is remembered in years to come for a particularly impressive or nasty special effect.

Who, for instance, remembers much about Kurt Russell's performance in John Carpenter's spirited remake of **The Thing**? Yet who can forget the disturbing sight of huskies metamorposing into some frightening other worldly being?

The key to a successful make-up or mechanical effect, regardless of its complexity or simplicity, is always the same. The audience has got to believe that an occurrence, no matter how outlandish, has actually happened. If an audience's suspended disbelief is dropped for just a second than the game's up and all that follows is made a nonsense.

The SFX industry now attracts its own special attention. Books are written on the subject and specialist magazines devote themselves to nothing else. Even a film's been made in honour of special effects technicians – for the record it's called **F/X: Murder By Illusion** and is worth tracking down in your local video emporium (it's not particularly good but it does shed some light on how certain effects are put together).

Backroom boys like Rick Baker (**An American Werewolf In London**), Robin Boltin (**The Thing**), Dick Smith (**Altered States**), Chris Walas (**The Fly**) and the great Tom Savini (**Dawn Of The Dead** – see overleaf for more on this SFX maestro) have their own followings and find themselves constantly bombarded with fan mail.



All manner of hellish beings and weird creatures have appeared in computer games – one of the very first, **Space Invaders,** saw a lone fighter defending a planet from an alien invasion. Zombies have featured in a few, notably Capcom's **Ghosts 'n' Goblins,** its sequel **Ghouls 'n' Ghosts** and UbiSofts's **Zombi.** But none of the so-called horror games have succeeded in turning a hair, let alone sending pulses racing. Palace's **Evil Dead** was one of the first on the scene, and despite being based on the 'video nasty' of the same name, the game was a bit of a wet kipper. Domark's **Friday The 13th** licence failed to capture any of the tension of Jason's gruesome stalking antics, and the recently released coin-op **Slaughterhouse** isn't much of an improvement. UbiSoft's **Zombi** is something of a success though, with its tense, often edge-of-the-seat atmosphere. The fruits of Tynesoft's Horrosoft label have yet to appear, but watch out for the imminent release of **Personal Nightmare.** Still to come is US Gold's **Nightmare On Elm Street** (Are You Ready For Freddy?), which has plenty of nightmarish stalker potential, as does the 'creature' movie **Nightbreed** with over 200 monster types for Ocean to reproduce on computer screen. Perhaps more interesting for gore fans though are the bloody delights of **Gore** from the programmer of **Blood Money.** Sounds like we could witness a new breed of stalk and slash software . . .



From page 95...

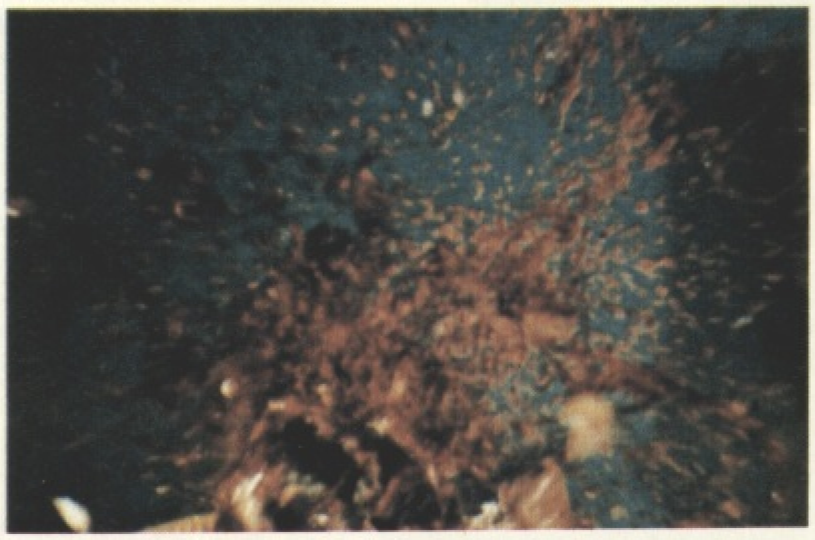
Naturally as movie making became more and more high-tech in the 70s and 80s then horror films took on a new look. for better or worse special effects have become a significant part of most horrors made these days. It all started with Linda Blair's spinning head in the genuinely frightening **The Exorcist** (1973) and was continued in **The Omen** series (1976-1981).

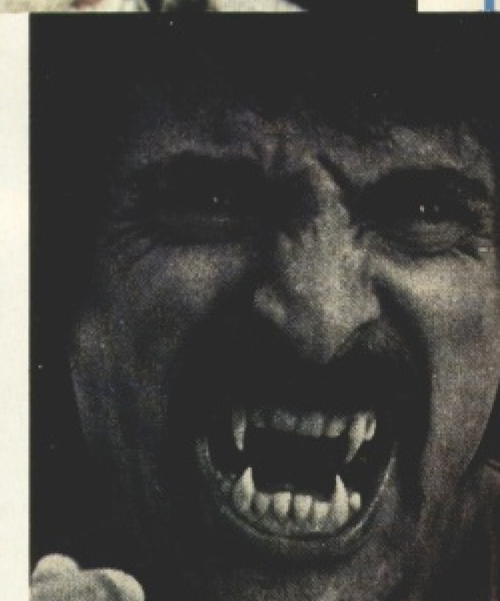
John Carpenter proved himself a master of the game with **The Thing** and Wes Craven scaled new heights of graphic realism with the visually stunning, if morally dodgy, **A Nightmare On Elm Street** (1986). Werewolves were never quite the same after the painfully real transformations conjured up for **An American Werewolf In London** (1981) and **The Company Of Wolves** (1984).



Freddy Krueger: nice manicure, shame about the morals.

On the evidence of recent releases like Ken Russell's positively loony **The Lair Of The White Worm** and **The Return Of The Living Dead,** horror is alive and well and in little need of rejuvenation . . .





Once a combat photographer in Vietnam, Tom Savini (inset) is now one of the most highly respected special effects make up artists in Hollywood. His portfolio reads like a dictionary of the macabre. His credits include such cult favourites as The Burning, The Prowler, Martin **and** The Eyes Of A Stranger **as well as such box office smashes as** Friday The 13th, Creepshow **and** Dawn Of The Dead. **In his book** Grande Illusions **(Imagine, £8.95), Savini succinctly pin-points what makes his work different from his contemporaries: "I think whatever notoriety I have received comes from how realistically I create make-up effects. There's something about seeing the real thing that sets me apart from other make up artists who have never experienced that. When I'm creating an effect, if it doesn't look good to me and doesn't give me that feeling that I used to get when I'd see the real stuff, then it's just not real enough. I am not a goremonger, I simply do my job well."**



Fright Night: from Columbia film to Microdeal game.

BLOB-A-JOB

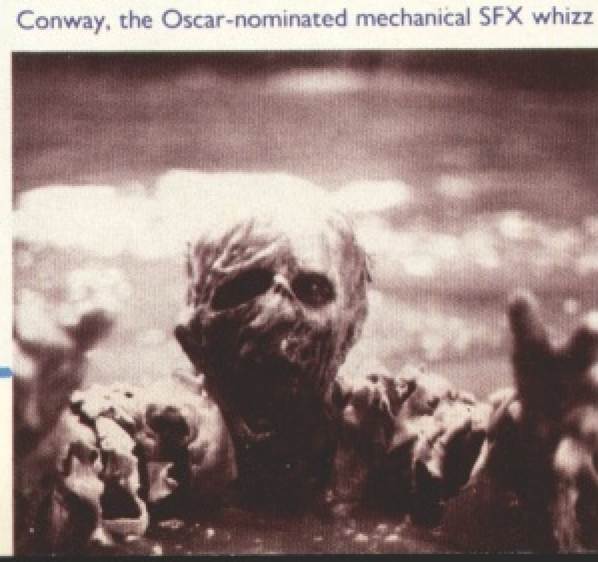
This summer sees the release of **The Blob,** a curious remake of a cult 1958 B-movie. Although the original was totally unremarkable, it did contain an early performance from Steve McQueen as one of the juvenile leads. Over the years this has given the movie a cult status way out of proportion with its actual worth – at best it was charmingly naive and at worst it was just downright awful.

Although faithful in spirit to the original plot, the remake has shed its predecessors' cheapskate production values in favour of the latest in mechanical and optical special effects.

Director Chuck Russell, the man behind **A Nightmare On Elm Street III,** has reportedly orchestrated an SFX extravaganza involving some of the top talent around.

The effects were approached from three different directions. The miniature and optical effects are handled by Dream Quest Images. These include the film's dramatic opening sequence which traces the path of the blazing meteorite which brings the Blob to Earth.

Make-up for 'blobbed' victims was put together by Tony Gardner, who has previously worked with Rick Baker on **Cocoon, Big Foot And The Hendersons** and **Gorillas In The Mist.** The design and construciton of the Blob itself was left to Lyle Conway, the Oscar-nominated mechanical SFX whizz behind the insatiable Audrey II in **Little Shop Of Horrors.**



Because of the ever-changing size and nature of the flesh-hungry Blob, and the fact that it was to be shot in both miniature and live action, numerous puppets were produced. Each was made from pieces of pre-dyed silk, sown together like a quilt to form random sized pouches two to four inches wide. Pulsating veins were airbrushed on then immediately prior to filming the quilt was filled with methylcellulose, a man-made mixture, originally developed as a thickening agent for shampoos and milkshakes, that has become an effects industry standard for slime.

The film also boasts what promises to be some impressive make-up effects featuring blobbed victims imploding as they have their life sucked out of them.

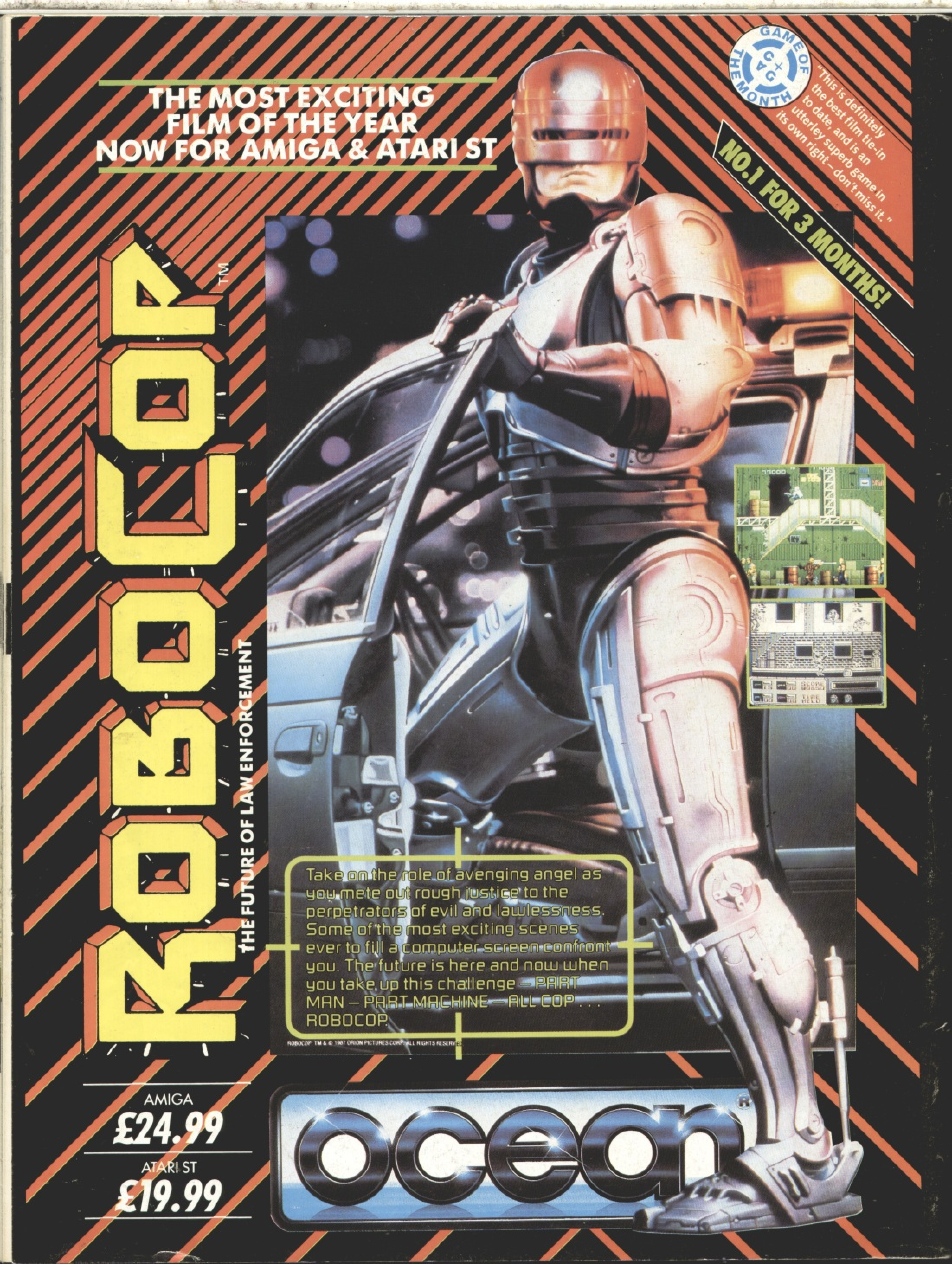
One particular scene that was heavily cut in the States so that the film would not get an X-rating features Donovan Leitch (son of the other Donovan Leitch) as the first on-screen victim of the Blob's eating habits. The original sequence featured close ups of Leitch's face decomposing and his arms being ripped off in slow motion – it remains to be seen whether or not this segment slips its way past the British Board of Film Classification . . .



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